

THE ILLUSTRATED LONDON NEWS

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RALPH STEADMAN

Let the good
Thames roll
SUMMER BY THE RIVER

MILLENNIUM-ON-THAMES
BY MARCUS BINNEY

Food, Fashion
and Fun!
ESSENTIAL GUIDE
TO WHAT'S ON



Summer 1996

The Illustrated London News
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A view from one of the private balconies of the Hotel Splendido overlooking the breathtaking bay of Portofino.

Sun-drenched beaches, tropical greenery, golf courses and pretty fishing villages make the coast of Thailand's southern peninsula ideal for holidays



Staff in traditional dress ready to greet passengers boarding the Eastern & Oriental Express, which stops at Hua Hin on its journey.

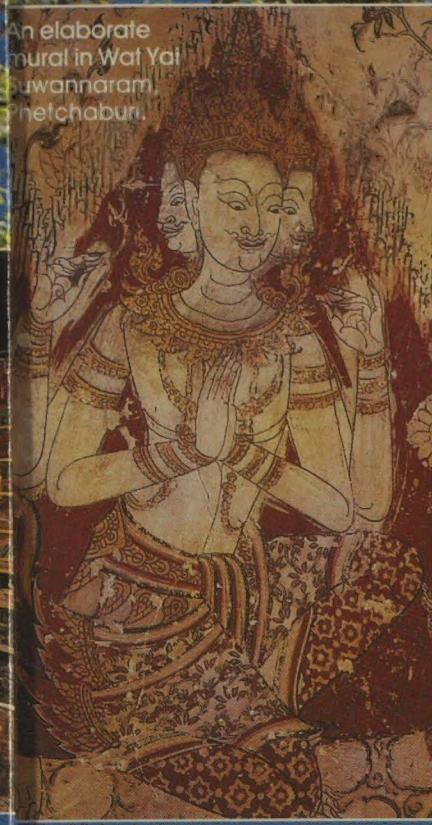


Local delicacies on sale at Hua Hin station, beside the quaint royal waiting-room.

Thailand's southern peninsula is a haven for those in search of sun, sea and relaxation. Miles of sandy beaches backed by softly undulating hills and lush tropical greenery characterise the landscape as you journey south between the Gulf of Thailand and the Andaman Sea.

Located in the north-west corner of the Gulf of Thailand, the tranquil resorts of Cha-am and Hua Hin lie just 25km apart and only a three-hour drive south-west of Bangkok. Both offer the simple pleasures of unspoilt, uncluttered beaches, a variety of watersports and delicious seafood. Far from the international scene, they have retained their traditional Thai identity.

Cha-am, the smaller of the two, has excellent hotels, with landscaped pools to laze beside, and a wealth of recreational activities. Just to the south is the Maruekkhathayawan Palace, built by King Rama VI in 1924. Neighbouring Hua Hin has many



An elaborate mural in Wat Yai Suwannaram, Phetchaburi.



Khao Luang Cave, a sacred shrine near Phetchaburi, is dotted with Buddha images.

distinctions. Thailand's first beach resort, it has had an almost continuous royal connection since the late-19th century—which makes it an ideal place to explore in this year of the King of Thailand's Golden Jubilee celebrations. Visit the glorious royal waiting-room at Hua Hin railway station and the summer palace of King Rama VII—its name, Klai Kangwon, meaning "far from worries".

Hua Hin's long, sandy beach is separated from a fishing village by a rocky headland. Stroll down to look around the port, or visit the busy night market for its locally-produced printed cotton, and to taste the region's famous dried seafood. Hua Hin also boasts a challenging, international-class golf course.

To explore the coastline, travel south through Pran Buri to Prachuap Khiri Khan for quiet coves and tiny fishing villages. Khao Sam Roi Yod National Park, a short

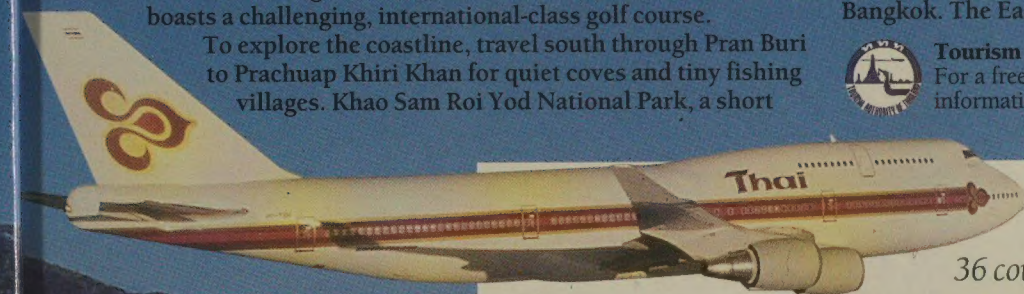
way south of Pran Buri, offers a stunning landscape of forested hills, waterfalls, caves and mangrove swamps.

For culture-seekers Phetchaburi, 65km north of Cha-am is a must. Today a provincial capital, the town was a major centre of artistic production during the Ayutthaya period (mid-14th to mid-18th centuries). Intricate murals—some of the finest of their kind—decorate the walls of Wat Yai Suwannaram; Buddha images fill the sacred shrine of nearby Khao Luang Cave; while, dominating the town's northern edge, stands the recently-restored 19th-century palace of Phra Nakhon Khiri, built by King Rama IV.

Trains to Cha-am, Hua Hin and Phetchaburi run from Bangkok. The Eastern & Oriental Express stops at Hua Hin.



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Tranquil Thailand

"When going to the races," they agreed, "it is always advisable to choose a thoroughbred."



TOP EVENTS IN THE SPORTING AND SOCIAL CALENDAR WITH BRITISH PULLMAN



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June
York Races Friday 14th June Ascot Races Tuesday 18th June

July
Henley Regatta Wednesday 3rd July Open Golf Sunday 21st July

August
Cowes Tuesday 6th August Chester Races Friday 30th August

C O N T E N T S

CONTRIBUTORS



Marcus Binney
(Renaissance of a River, p18) writes regularly on issues concerned with architecture in London. He has campaigned successfully to save a number of historic buildings from demolition, including the Oxo Tower.



Frances Bissell (Indian Summer, p64) is an acclaimed cook and award-winning food writer. She has been writing as *The Times Cook* since 1987, and is author of *The Times Cookbook* (Chatto & Windus). She enjoys travelling in search of unusual ingredients and new recipes.



David Edelsten (Horse Play, p42) was a cavalryman who left the Army in the rank of Brigadier 10 years ago. Now a full-time writer and reviewer, he contributes regularly to *Country Life* as a diarist and hunting and polo correspondent.

Hugh Canning [How does Glyndebourne do it?, p30] writes on music for *The Sunday Times*. He was voted Critic of the Year (1994) at the annual British press awards.

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MY FAVOURITE FEELINGS

It has to be Henley . . . or Wimbledon . . . or Walthamstow car boot sale. Rosanna Greenstreet asked a clutch of celebrities about their favourite British summer time.

TAMARA BECKWITH,
socialite and model

I go to Royal Ascot twice in the week. It's a bit naughty, but I don't really go to bet on the horses! I go on the Thursday, which is Ladies' Day, and on the Friday, which has become a ritual among my friends. A whole bunch of us organise a picnic—my girlfriends each bring a certain dish and the boys bring the alcohol. We hire a car so none of us has to drive and it is great fun and normally very boozy. For the last two or three years Emily Oppenheimer's dad has given us his spot in No. 1 Car Park which, of course, is the car park you want to be in because you don't have to walk very far to watch the races. I do try to watch

at least two of them, but I don't read the form and all that—I just pick a horse I like the look of.

I wear comfortable shoes and don't take a huge handbag, because there's a lot of wandering around being sociable. I have my hats made for Ascot by a great woman who works through a shop called Ritz in Wimbledon village. You can go as short as you dare but you have to be careful because they are not into micro-minis in the Royal Enclosure. You apply in January for your badge to get into the Royal Enclosure and you have to be put forward by one person who has been a member for eight years or longer. I'm still on the junior badge, which is a bit of a perk; this year it costs £28.

STYLING: JANE BROWN. HAIR: ANDREW GUNTER. MAKEUP: JANE BROWN.



RABBI JULIA NEUBERGER,
author, broadcaster and chairman of the Camden & Islington Community Health Services NHS Trust

I always go to the Royal Academy Summer Exhibition. I love the wide, catholic taste and the atmosphere, which is sort of dooty and crowded, and the fact that it gives a chance to people who aren't professional artists.

I've been going to the show for 30 years, the first time with my mother, which is quite funny because she was always trying to take me to exhibitions and I usually

refused to go. I am a Friend of the Royal Academy now, so I go on one of the private view days, or else near the beginning of the exhibition, just because I find it more convenient.

Sometimes there is a special viewing for charity, and once I was extremely lucky and found myself invited to the Royal Academy Dinner for the Summer Exhibition, which was fantastic. The dinner takes place actually in the gallery and it is candlelit and beautiful. It's an extraordinary way to see the works of art.

I like to potter around the exhibition on

my own—usually for about an hour and a half. I think that's as long as anybody can spend looking at pictures in one go, so I often try to pay a second visit. A lot of the paintings are for sale and there is a catalogue giving all the prices.

A tip is to go early in the morning, before it is too crowded. The exhibition not only gets absolutely packed, but occasionally you find people who really love one picture and stand permanently in front of it. Sometimes I wonder if it might not be the artist!

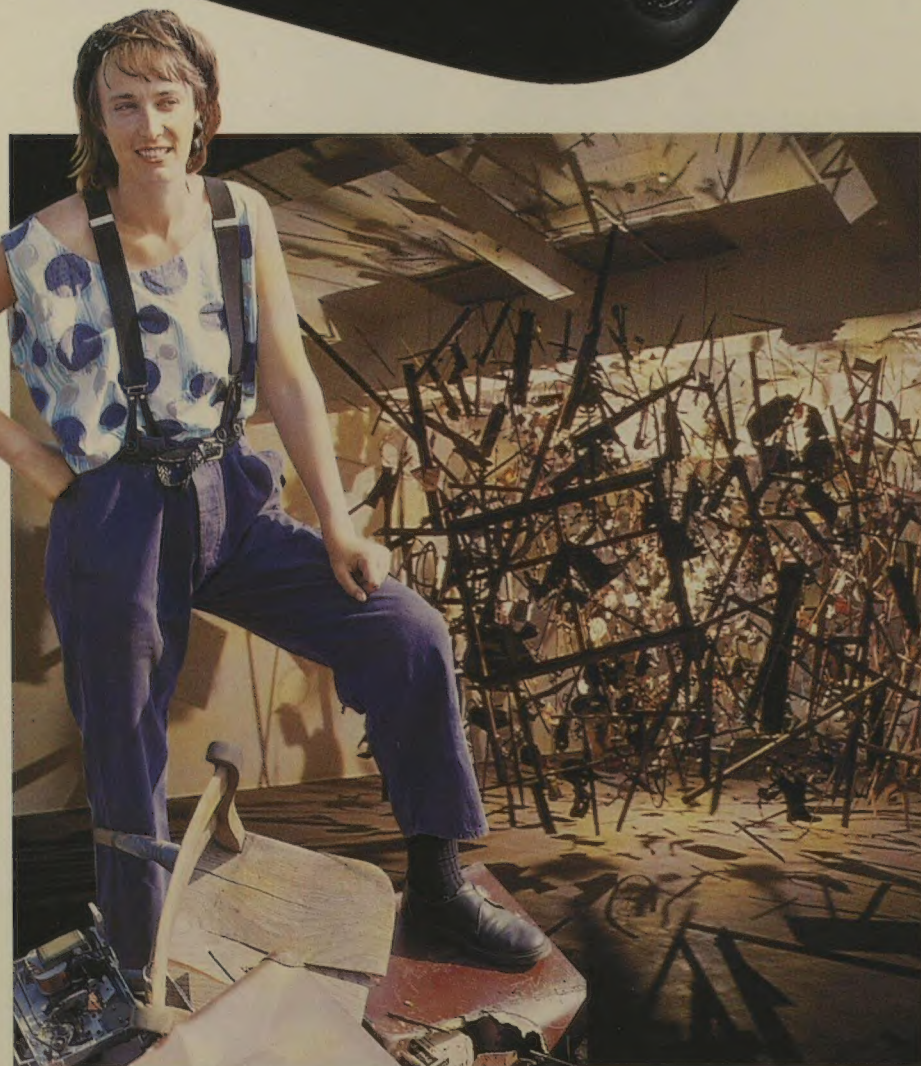
Oh, and make sure you wear flat shoes!

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MARIELLA FROSTRUP,
television presenter

In the summer my favourite pastime is sitting on my roof terrace in the early evening with a couple of friends. I spent last summer away—which was my all-time favourite! I am not keen on social events but I have been to the Louis Vuitton Concours d'Élégance twice. It's a classic car show held in the grounds of the Hurlingham Club in London. Invitations are sent out by Louis Vuitton, which sponsors the event, and the judging takes place during the afternoon. It's nice because you have a picnic supper and there is a little fun-fair and lots and lots of people, so you can get lost among them.

REX FEATURES



HUGO GLENDINNING

CORNELIA PARKER, *artist*

I don't go to the RA Summer Exhibition, and Ascot and Henley are not my cup of tea. My favourite summer social event is the glorious car boot sale which takes place at Walthamstow town hall on August Bank Holiday Monday. It's an enormous event—five or six hundred cars are parked in the space at the back of the town hall—and it takes all day to go round.

It's a genuine boot sale, too: people have turned out their garages and attics and there are no traders selling clothes. I glean all kinds of ideas for my work, and this event is brilliant because you get a lot of people coming in from the country, so the colours are much brighter than at, say, Hackney. I had the idea for my exploded garden shed—a piece that was bought by the Tate—at Walthamstow, and found most of the contents of the shed there too.

I've blown up or steam-rollered lots of things from boot sales. Somebody will be showing me a record-player saying, "I've had this since I was a kid", and I'll be busy thinking what it would look like blown up!

At Walthamstow I always meet up with a sculptor friend, who also shops for ideas. We take a picnic and make a day of it with his girlfriend and two kids. It's worth going to the boot sale just to see the town hall. An art deco building with a copper tower, it's a beautiful piece of architecture and a Grade II listed monument.



LUCINDA LAMBTON, *writer, photographer and television presenter*

My favourite summer event is the Open Day at Kensal Green Cemetery, held on the first Saturday in July. The graveyard is set in an enormous tract of countryside right in the middle of London, and the cream of the Victorian illuminati are buried there—Brunel, Thackeray, Trollope, Wilkie Collins, Blondin, the tight-rope walker, Henry Russell, who wrote "A Life on the Ocean Wave", the poet Thomas Hood, Charles Locock, the physician who attended at the births of all Queen Victoria's

babies, Nelson's surgeon, William Beatty, who was with him when he died, James Barry, who became a surgeon general in the Army in the 19th century. He performed amputations and fought several duels and, when he died, turned out to be a woman.

There are snacks and souvenirs, such as drawings and watercolours of the tombs, and tours of the cemetery and catacombs given by people who know where everybody is buried. It's an outing which brings terrific rewards in terms of nature, art, architecture and history. Nature certainly, because there are acres of beautiful wild

land and vast trees and interesting wildlife; and art and architecture in terms of the great mausoleums and sculpture. Every time I go I learn something new. When I was there last, the grave of the man who discovered the highest point in Australia had been uncovered; and Sam Bull, one of the guides of the Friends of Kensal Green Cemetery, and a walking encyclopaedia, led me to the grave of Byron's personal servant.

Driving at night along the M40 I look down on to this huge black stretch of land and imagine the many great people buried there all having a talk to one another.



GERARDO SOMOZA/KATZ, HANNAH GAL

CRISTINA ODOE, novelist and editor of *The Catholic Herald*
Wimbledon is my favourite summer ritual. I get a real thrill out of watching people sweat, seeing the nerves in their bulging foreheads and the blood throbbing through their veins. I spend my whole time at work stressed out and sweating, and at Wimbledon I can watch other people doing it while I relax sipping a Pimm's and thinking about the tea I might have later.

I try to go to Wimbledon every single year but can never afford to buy my own tickets, so I am a hostage to fortune so to speak. I go when some generous friend takes me, or a company invites guests and I'm one of them. One year I was taken by a bank and they had a wonderful smorgasbord in their enclosure. Last year I had the good luck to be invited by the BBC. We had a lovely sit-down lunch in their special enclosure and then watched the Centre Court and No 1 Court from the covered stands, which was lucky because the heat was horrible. I remember the lovely actor Alan Bates was seated about

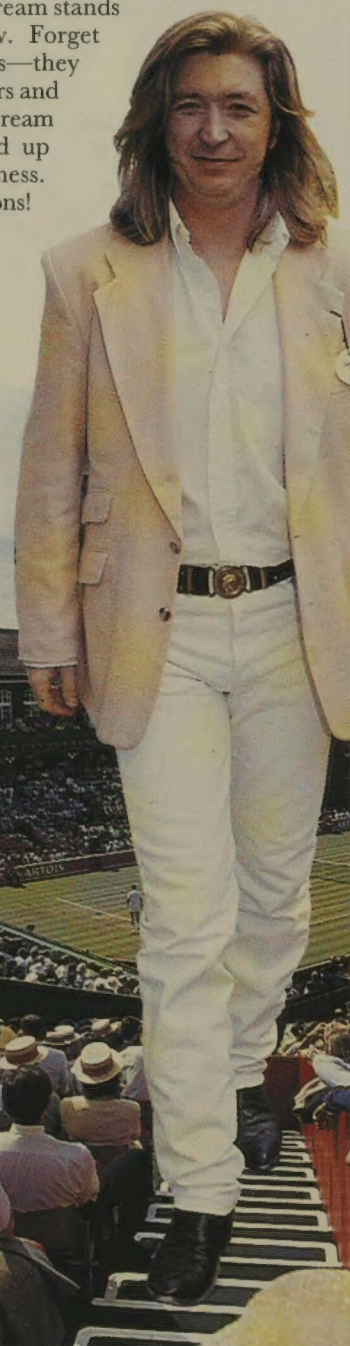


four rows down and I kept having to look from Boris Becker's legs to Alan Bates' head—my eyes moved back and forth like a tennis ball!

Becker is my favourite player—I just love that caged-animal fiendishness. I am very impressed by André Agassi, although he is a bit obvious, both in his strokes and in his appearance. That kind of dishevelled look is bringing Hollywood to England which is not a good idea, especially for Wimbledon.

I make an effort to dress up for Wimbledon—meaning a flow-ered dress, but not gloves. I wear a hat if I'm not sitting in a covered stand, otherwise I can hardly see because of the sun. The

best thing about Wimbledon is the little ice cream stands they have now. Forget the strawberries—they leave your fingers and lips sticky—ice cream can be gobbled up without any mess. Last year I ate tons!



ROBIN KENNEDY/ALL ACTION/AMBIENCE

NICKY CLARKE, hairdresser

My favourite summer event is the Stella Artois Grass Court Championships which take place at the Queen's Club. My wife Lesley and I always go to the finals, courtesy of Frank Lowe, who is president of the Stella Artois Tournament Committee. Frank has his own marquee at the Championships and invites around 100 people for lunch. You see all the stars there, which is fun. The guest list changes slightly but there is a hard core which includes Roger Moore, Joan Collins, the Linleys, Bruce Oldfield and Michael Parkinson.

The lunch Frank Lowe gives has become an institution and invitations are highly sought after. Last year Ivana Trump was going through her "will she, won't she, get married" phase, and she and her fiancé didn't turn up—that's unheard of! After lunch we file through a special entrance into front-row seats to watch the finals—we are spoilt! Back in the marquee they do the whole bit—drinks and tea and sandwiches. There are even televisions to watch the tennis on if you don't want to leave the marquee, although last year people like Michael Parkinson were watching the rugby!

The finals are always packed and people get into the spirit of it whether they are in private marquees or not. They dress up in their linen suits, with hats and sunglasses, and a great quantity of champagne and strawberries are consumed.



H.D. SEUFERT

ANDREW ROBERTS,

academic, biographer and novelist

I adore Henley Royal Regatta and have gone every year since I was at Cambridge. I love dressing up and nowhere can you indulge in this better than at Henley. Gentlemen wear blazers and ties and beautiful ancient colours, like the pink caps and socks worn by old rowers from Leander. The incredible stripes would look appallingly garish to any visitor from Mars, but they are all saying things in a special British social code which I find fascinating. When somebody walks past, you can tell how good he is at rowing from the colour of his socks, where he was at school from the hat-band on his boater or panama, which regiment he was in from his tie and which college he went to from his blazer.

At Henley women have to wear skirts that cover the knee—every so often it's nice to see women dressed properly. Nowadays at Royal Ascot you see women with absurd décolletage and looking ridiculous in ludicrous hats, but that doesn't happen at Henley. The strict dress code means that you don't have this yobbo element which appears to be entering race meetings.

By and large the best thing about Henley is the hospitality pavilion on the other side

of the river from the Stewards' Enclosure, where the food is fantastic and the champagne is endless. Payne & Gunter are the official hospitality caterers. Lots of people sneer at the hospitality side of these social events but this firm, which has been around for 200 years, has it so well organised that the service is beautifully *sotto voce*. You have to get in contact with them and buy a place at the table and it's not terribly expensive—about £175. They provide tickets for the Stewards' Enclosure and special boats go backwards and forwards from the enclosure to their pavilion.

I have lots of friends who have boats at Henley and every year we meet up for a glass of champagne before lunch. I am not terribly well up on rowing—I did a bit at Cambridge but wasn't very good—but it is lovely to watch the enormous excitement of people genuinely caring whether their old-school eight is beating an American college or not.

A bright summer Henley day knocks spots off Wimbledon and Ascot as far as I'm concerned, and I go on the Saturday and Sunday and at different times during the week. My wife discovered Henley only last year and she adores it too. I hope that we shall be going for the rest of our lives.

DAPHNE LEDWARD, *gardening writer and broadcaster*

I always go to the Royal Horticultural Society's Hampton Court Palace Flower Show, which is superb. It is a newish event which is building on the disadvantages of Chelsea Flower Show. At Chelsea you've got the hassle of getting there, because of the bung-up on the Embankment and the terrible fumes. Hampton Court is out of central London so access is better and, of course, the setting is beautiful.

There is also more space at Hampton Court so more of the peripheral stalls selling things connected with gardening, and you can take more stuff away with you. There's a rule at Chelsea that you can't remove any plants you buy before the close of the show at 5pm on Friday. Last year when I went down to Hampton Court on the Tuesday to look for a small rose, I knew that I was going to get it, and I knew that I was going to be able to take it away that day.

In theory, the earlier in the week you go the better, because everything is so much fresher, but the Hampton Court show is pretty well maintained. You don't have time to do the show thoroughly in one day, and this year I plan to spend two full days there. I'll take the caravan down and stay overnight at one of the sites exclusive to the Caravan Club, which is 10



miles from Hampton Court, and come in for the show each morning.

The catering is pretty up-market but it is expensive, and you can take your own food if you wish. The criticism I had last year was that around the places offering food and drink there was very little space to sit: I

took two elderly friends with me and one was in a state of collapse. There are chairs down by the Long Water, but if you want to be in the middle of things there isn't a lot of seating. So if you've got a shooting stick or a folding chair, and it's not too cumbersome, I recommend that you take it.

JOSEPHINE HART, *popular novelist*

Every year I look forward to the Midsummer Night's Magic Ball—it marks for me the beginning of high summer. It is the annual charity ball in aid of the Ireland Fund of Great Britain and this year it's

on Monday, June 17. The ball is hosted by Dr Tony O'Reilly, who set up the fund about six years ago. It's an international charity with branches all over the world and it raises money in the cause of peace and culture in Ireland. For some time it has tried to bring the two communities

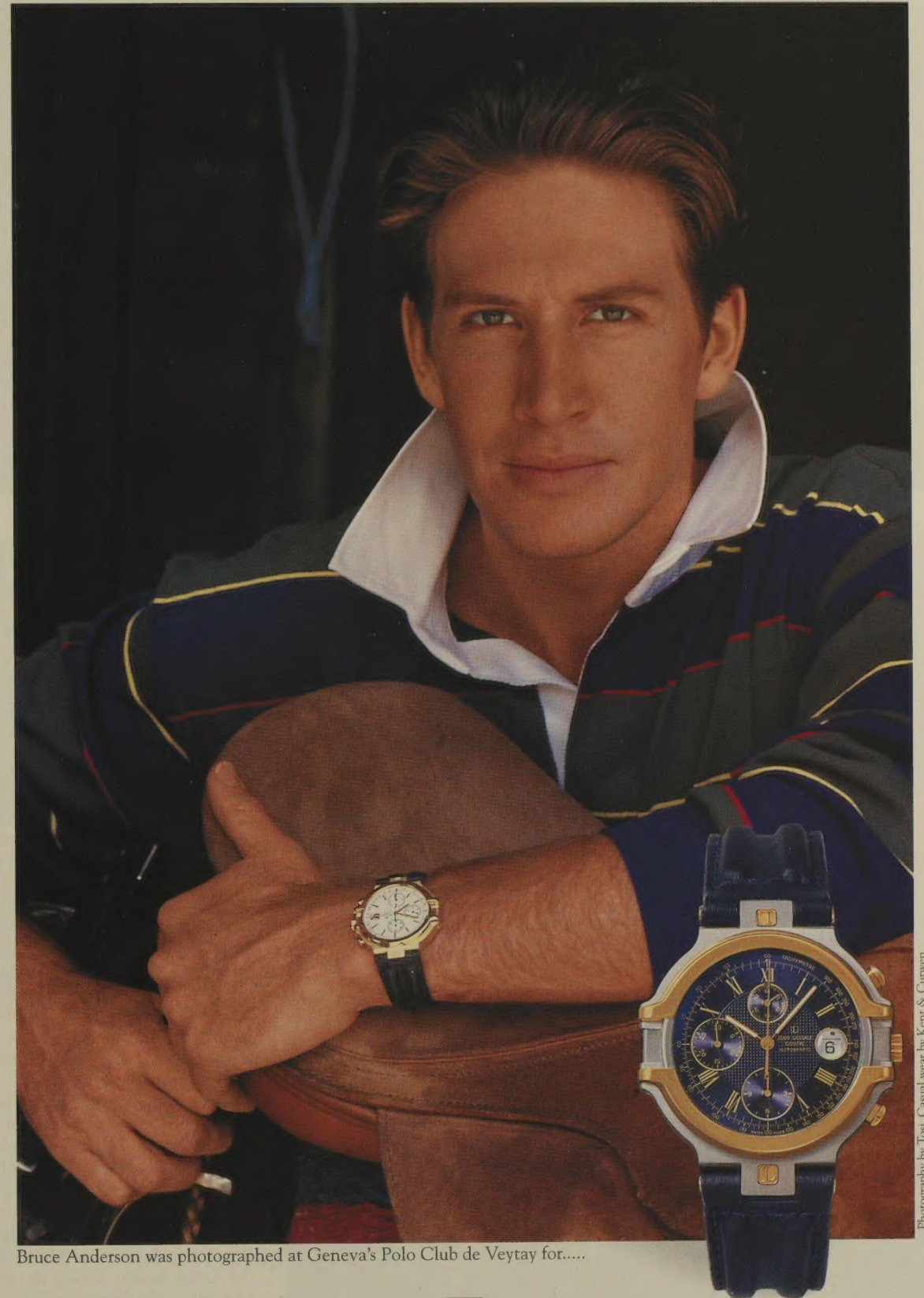
together with integrated schooling, music or drama societies and playgroups.

The ball takes place at The Dorchester and is attended not only by Irish people but also by lots of English and Americans. The black-tie event is in a tremendously good cause and shows how many friends Ireland has in England. There's a wonderful dinner and then people make speeches about Ireland—we've had Peter Brooke and Chris Patten in previous years. An award is given to somebody who has made a great contribution to either Irish culture or history. Last year it was given to Seamus Heaney, who made a marvellous speech about the importance of language and the reverence that is required in its use. Previously the award went to Albert Reynolds. Afterwards there's dancing and, as you can imagine with the Irish temperament, people really get into that!

Each year I make up a table of about 10. I try to invite a broad mixture of people to introduce them to the Ireland Fund in the hope that they will speak about it to others and encourage support for the fund. Guests are surprised at the unique combination of serious issues, preceded by a marvellous dinner and followed by a wonderful dance. It is an unusual atmosphere that people really enjoy. Tickets are quite expensive, about £200, and sell very quickly because anyone who has been once longs to go again.



LA PASSION



Bruce Anderson was photographed at Geneva's Polo Club de Veytay for....



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RALPH STEADMAN,
illustrator, writer and librettist

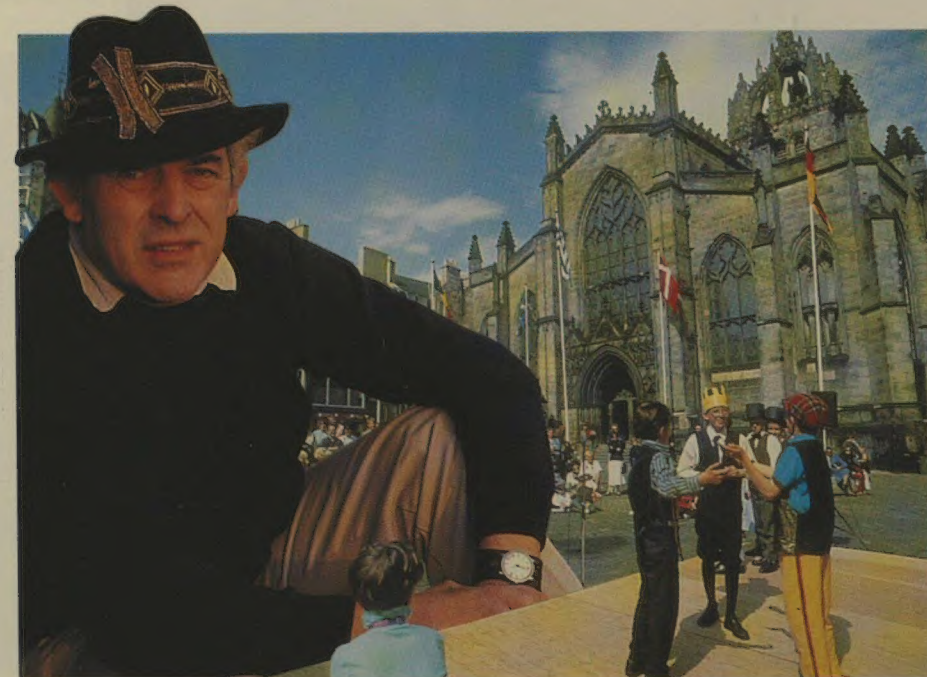
The Edinburgh Festival (the world's largest festival of the arts) is lovely. My wife and I were there last year because I had an exhibition of illustrations and gave a talk. Our daughter Sadie was also up there with her friends from university. They booked a theatre and put on *The Comedy of Errors*. They got four stars in *The Guardian*, so they did quite well. The festival is gorgeous for young people who have aspirations to write and perform plays and make films.

I usually fly up to Edinburgh and spend five days there. Some people go for the full three weeks, but it's a question of energy! I pick out three or four things that I want to see. Last year I saw Guy Masterson's one-man show *Animal Farm*. He acted every part and it was great. I also saw the comedian

John Shuttleworth, who is always good, and a couple of plays.

The whole city is given over to the festival. I enjoy the ambience—walking about, watching somebody do a mime in the street or a bunch of outrageously-dressed students; or going into pubs and having a chat. I often see the poet Adrian Mitchell there, and last year I bumped into my dear old friend Eddie Linden, who has edited the poetry magazine *Aquarius* for the last 25 years.

While I am in Edinburgh I like to visit Leith, which has lots of marvellous fish restaurants, and is the home of the Scotch Malt Whisky Society of which I am a member. Accommodation is always a problem, but last year we had a hotel laid on because I was exhibiting. The Scotch Malt Whisky Society has some rooms for members, so perhaps we'll try that this year.



DICKIE BIRD, cricket umpire

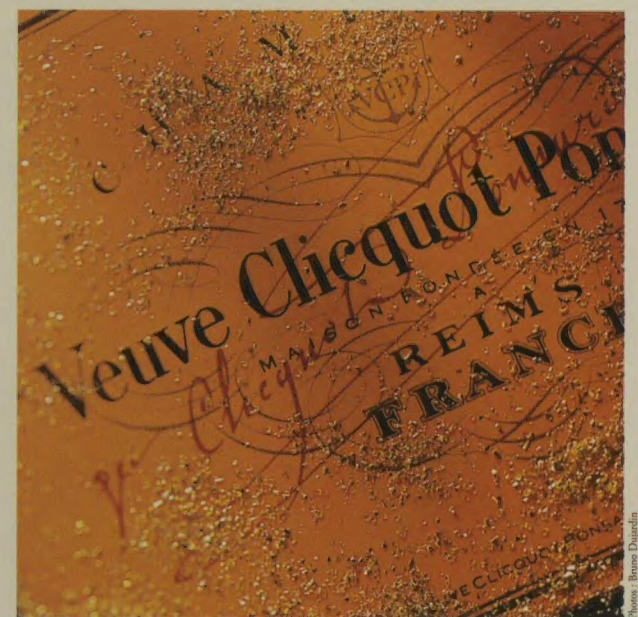
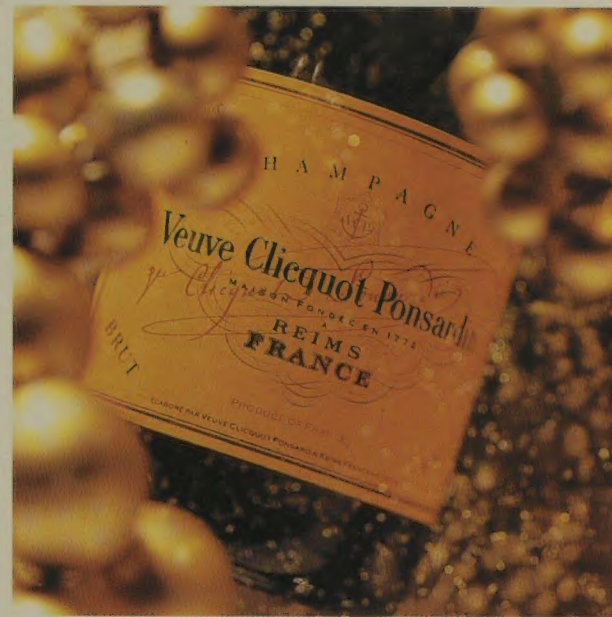
I look forward to standing at Lord's every single cricket season. It's the best cricket ground in the world and my second home. There is nothing in sport to compete with Lord's on a Test Match day. It's the atmosphere—people get together and chatter and the place is buzzing for the five days of a Test Match.

You can usually buy tickets for Lord's on the day, but on Test Match days all tickets could be sold out in advance. Of course, there is nothing like MCC membership. Members wear special ties and sit outside in the Members' Enclosure or in the Long Room, which contains items of cricket history going right back and paintings of the great players of the past.

You have to be recommended for MCC membership and your application must be endorsed by a member of one of the committees at Lord's. If you are accepted, you pay a registration fee and your name is on a waiting list for several years. It is a tremendous honour to be a member. On Test Match days you'll see film stars, actors and great sporting personalities in the Long Room—all the élite! You won't see any ladies, though; they are not allowed to become members of the MCC.

I am retiring this summer and my last Test Match will be England versus India at Lord's which starts on Thursday, June 20. When I walk past the MCC members in the Long Room, down the steps to the Members' Enclosure and out on to the green for the last time, I shall have tears in my eyes, and I'm not afraid to admit it. Cricket has been my life; I've been married to cricket, but you can't umpire for ever and I wanted to go out at the top. I won't leave the game completely. I am an MCC member and on Test Match days I'll be able to sit in the Long Room and read my morning paper, and I'll enjoy it! □

ADRIAN MURRELL/ALLSPORT; LEO MASON/IMAGE BANK



CHAMPAGNE VEUVE CLICQUOT
REIMS - FRANCE



RENAISSANCE OF A RIVER

As the millennium approaches, the river Thames is experiencing a revival, with new projects, from an art-gallery bridge to a cable car, funded by the National Lottery. Marcus Binney goes with the flow.

The river Thames is set to become Britain's showcase for the millennium. This is not due to any grandiose, French-style political initiative but to a galaxy of enterprising projects put forward by businesses, museums, voluntary bodies and London boroughs, working both independently and in concert, with a view to reviving the river and its banks. Even two years ago it would have seemed rash to suggest that more than a handful of these might be realised. Now one could place bets on as many as 20 becoming reality. The catalyst is, of course, the National Lottery bonanza.

It is appropriate that these turn-of-the-century celebrations should be focusing on a stretch of water which, after Kent, bears England's oldest extant place-name. Known to the Romans long before the existence of London is recorded, this "dark water"—for that is the derivation of its name—has been a major point of entry for

visitors to our shores from the earliest times. It was at Greenwich that, in earlier centuries than our own, foreign kings and queens made their first landing on British soil. Now, this tradition of grand arrivals is to be revived with a deep-water ocean liner terminal due to open at Deptford Creek, adjacent to the *Cutty Sark*, that will enable some of the world's most glamorous cruise ships to come alongside in style. The terminal, planned to open in 1998, is part of a spectacular waterfront development that is also due to contain a hotel, shops, housing and leisure facilities.

Britain's official millennium festival, fuelled by a grant of up to £200 million from the Millennium Commission, is to be held on Greenwich peninsula. The theme of the exhibition is Time, with a circle of 12 pavilions laid out as a clock face. Each will portray a different aspect—past, future, discovery, world time and so on—with exhibits generated from a two-year programme of

regional events on the same theme, due to start next year. The exhibition will also include a one-week showcase for 50 regions of the country.

Greenwich is notorious for traffic hold-ups, and the borough has to work out how up to 50 million visitors will get there. Of course, not far away in Docklands is London City airport (brilliant for day-trippers from the Continent) and work is continuing on the Jubilee Line extension. On the peninsula the new North Greenwich station, designed by avant garde architect Will Alsop, will open officially on March 28, 1998.

The Royal Naval College at Greenwich, a masterpiece by Christopher Wren, may be seen as a London counterpart of the Invalides in Paris and even, claim some, of Versailles. The navy is to move out in 1997 (which will involve the tricky task of dismantling an active nuclear reactor in the "nuclear-free" Borough of Greenwich) and the big question is who will take

over the college? Built as a hospital for aged and wounded sailors, it is too large to become a museum, and the obvious use is for most of the buildings to continue as a college. Fortunately the University of Greenwich is keen to move in, willing to increase public access, and happy for the Painted Hall, chapel and other accommodation to be used, even reserved, for state occasions.

Situated close by the college, the National Maritime Museum has been offered an £11.8 million grant by the Heritage Lottery Fund towards a £20 million plan by Rick Mather, the master of adventurous glass construction, to roof over Neptune Hall. The Museum also plans to celebrate the millennium with an exhibition of icons, borrowed from museums around the world, that punctuate history down the ages—perhaps Magna Carta, the Gutenberg Bible, an Apollo spacecraft, says Richard Ormond, the director. These could be housed in a startling temporary glass gallery—proposed by high-tech architect Ian Ritchie—which would ring the Queen's House, the 17th-century palace in the museum's grounds.

Ritchie is also the architect of the ambitious project, proposed by developers GLE Properties, to build a temporary home next to Tower Bridge for the Royal Opera while rebuilding work goes on at Covent Garden—the Royal Opera House is due to close for two years from July 1997. Just as the finance was secured by Crédit Lyonnais the Environment Secretary, John Gummer, announced a public inquiry. This appeared to put the whole scheme in jeopardy, since completion would be delayed until the autumn of 1998, one year after the company will need to find a home. All now depends on the outcome of



ANDREW ROBERTS/COURTESY

the inquiry, which opens on June 11. If Ritchie's 2,500-seat opera house does go ahead the Royal Opera could open there for one season. What magnificent river views the temporary opera house would offer—especially at night.

West of Southwark Bridge, the grand projects come thick and fast. Largest is the

Tate Gallery's £106 million plan to transform the redundant Bainside power station into the world's most awesome museum of modern art. The Swiss architects Herzog and de Meuron won the contract on the basis of bringing the whole vast building to life; the plans include a lift to carry visitors up the chimney to an observation deck. Next door

to Bainside the £30 million reconstruction of Shakespeare's Globe Theatre—dream of the late American film director Sam Wanamaker—nears completion. You might imagine it to be small, yet it will be London's sixth largest theatre auditorium, holding about 1,500 people. It is already a huge success, with 180,000 visitors since the exhibition opened in 1994,

and seems likely to attract even more this year.

For a couple of decades, one of London's more extraordinary sights has been the carefully preserved cast-iron clad piles of old Blackfriars railway bridge, standing isolated in the water after the deck was removed. An innovative scheme will see them carrying a new home for the Institute of Contemporary Arts now bursting out of its premises in the Mall. The river structure will have galleries mounted on rails so that they can be moved and joined to create spaces of variable sizes, and also restaurants, bars, bookshops and offices.

A swollen bridgedeck structure on the north bank, near the Mermaid Theatre, will span the four-lane embankment road and contain galleries, theatres, cinemas and seminar rooms. Another scheme will transform the adjoining modern railway bridge into a station. Crazy? Actually, if you walk out along the platforms of the existing station at Blackfriars, you find you are midway across the river, looking straight down to Tower Bridge. Rail-track is simply planning to extend the station a little to the south, so that it serves both sides of the Thames, and cover the tracks with a glass canopy. This is important, as London's first regular through-train service now runs through Blackfriars, with trains every 15 minutes to Gatwick and to Bedford.

Breathing life into old buildings is as important as creating new ones and just to the west of Blackfriars, on the north embankment, Stion College, built to house one of Britain's most important theological libraries, is for sale. It could make a handsome Liverty Hall.

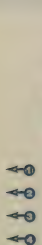
Just opposite, one of London's best rescue operations is near completion. This is the Oxo Tower which, it is hard to believe, was threatened with demolition in the 1980s. The

story goes that when the tower was first lit up at night, the Oxo company was told that illuminated advertisements were forbidden on the Thames. "It's just two noughts and a cross," came the reply. Coin Street Community Builders, which undertook the project about five years ago, has restored the Edwardian warehouse below the tower into an exciting mix of shops and one- to three-bedroom low-cost flats, with two Harvey Nichols' restaurants on the roof.

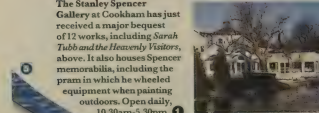
The same energetic group is behind a splendid new proposal to build a floating lido on the river off Gabriel's Wharf, just west of the Oxo Tower. The lido, designed by architect Lifschutz Davidson, is in the form of a boat, complete with an Olympic-size pool and restaurant facilities. On hot days the clear roof would slide open (like a Victorian lockholder), says Alex Lifschutz and, at the press of a button, the floor of the pool could rise to create a shallow beginners' pool or a dance floor. At an estimated £15 million it will not be cheap but the Sports Council Lottery Fund has identified Southwark as an area deprived of sports and leisure facilities, so grants of up to 50 per cent might be available. It is hoped that the lido could be open within two years.

The biggest challenge is the South Bank arts complex. The South Bank is a classic example of monoculture, a ghetto more than an Acropolis of the arts. Its failings are those of most large-scale post-war redevelopment—an attempt to create a self-contained precinct that turns its back on the rest of London. Such places lack one of the essential features of city—streets or squares with names and discernible boundaries. Architect Terry Farrell, who spent several years proposing ways of bringing life to the South Bank, says: "The D

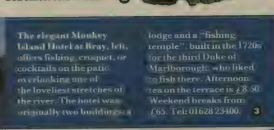
SUMMER FUN ON THE THAMES



The Stanley Spencer
Gallery at Cookham has just received a major bequest of 12 works, including *Sarah Tobin and the Heavenly Visitors*, above. It also houses Spencer memorabilia, including the press in which he wheeled his equipment when painting outdoors. Open daily, 10.30am-5.30pm. 1



Cliveden, near Cookham, once the home of the Astor family, overlooks the river from its stunning cliff-top position. The scene of Christine Keeler's high jinks, it is now a sumptuous hotel. Tel: 01628 688961. The 375-acre garden belongs to the National Trust and includes an impressive parkland, a water garden and miles of woodland walks with river views. Outdoor theatre events include *The Taming of the Shrew*, June 26-30, and *Hamlet*, July 5-7. Box office: 01494 522234. 2



The new Legoland Theme Park, near Windsor, features a Miniland showing European cities and villages re-created from millions of Lego bricks. Lego soldiers go through their paces in Horse Guards Parade. In the Imagination Centre, kids can design, build and test their own creations. There are rides and rainy-day entertainments. Open daily 10am-6pm. Advance booking: 0990 626364. 3



Hampton Court Palace has a busy summer programme, including costumed guides in the State Apartments and Tudor music at weekends in the Great Watching Chamber or Great Hall. The Hampton Court Palace Festival, featuring concerts in the courtyard, is from

June 8 to 18. The restored Privy Garden, left, of William III opened last year. Visitors are always intrigued by the giant 228-year-old grape vine still producing fine crops. The Keeper of the Great Vine gives talks on Tuesday and Thursday at 3.30pm. Tel: 0181 781 9500. 4

Marble Hill, a stately Palladian house, takes full advantage of its garden setting for a series of open-air concerts, many with fireworks (finals, from July 21 to August 25). Shows range from baroque to jazz, and of course the 1815 Overture, plus a staged performance of *La Bohème* and a "Last Night of the Proms". Box office: 0121 634 4443. 5



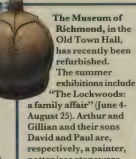
Hann House, an outstanding example of Stuart architecture, was built in 1610 and rededicated in the 1670s. The garden is currently being restored to its late-17th century splendour. The Next Ensemble is to give a concert there on June 13. Box office: 01372 431396. 6



Richmond Festival, June 29-July 1, includes a comedy week and the annual Music Village event (July 6-7), this year focusing on South African culture. Tel: 0181 832634 for details. 7



The Museum of Richmond, in the Old Town Hall, has recently been refurbished. The summer exhibitions include *The Lockwoods*, a family affair (June 4-August 22). Arthur and Gillian and their sons David and Paul are, respectively, a painter, potter (see stone-ware, above), photographer and printmaker. Tel: 0181 832 1141. 8



whole place has just seven front doors. In an equivalent area of Piccadilly I counted 700."

This much is now agreed. The hated raised concrete walkways around the Festival Hall are to be removed. But those monsters of 1960s brutalism, the Hayward Gallery and the Queen Elizabeth Hall, are to stay.

The Richard Rogers Partnership, with leading engineers Ove Arup, has been chosen to transform the South Bank. Part of the plan is to create a modern-day Crystal Palace with a glass roof oversailing the 60s concrete bunkers. If built, it could be a beautiful structure, having the advantage of bringing the windswept upper terraces under cover and making them accessible. However, since this huge new space will not be heated it is unclear for how much of the year it will be pleasant to sit out in, especially in the evening.

Another part of the overall plan is to improve communication across the Thames, with desperately-needed new walkways along both sides of the Hungerford railway bridge.

Architect Sir Michael Hopkins goes further. With the support of Westminster Council, he is proposing a cable car across the river, starting in Covent Garden and ending by the Festival Hall. Hopkins astutely spotted a break in the buildings flanking the Strand, giving the cable car a clear run to the river.

The Courtauld Institute, located in nearby Somerset House, has high hopes for transforming its premises, with plans to return it to an 18th-century enclave. The institute aims to banish cars from its courtyard and open it up to the public, with direct access on to Waterloo Bridge. Most dramatically, the Courtauld wants

to welcome the public to its broad terrace, which provides a magnificent platform for viewing the river.

Hopkins also has an attractive idea for pontoons, laid out with floating gardens, moored off Victoria Embankment. "Below the Embankment you are protected from the roar of the traffic and can relax against a backdrop of magnificent trees," he says.

Sir Richard Rogers has another intriguing idea for bringing people down to the river—to turn Northumberland Avenue into a London equivalent of Barcelona's Ramblas, with a broad central promenade laid out with seats, stalls and kiosks. Designed to connect with a road bridge that was never built, the street is much wider than necessary, and traffic could be confined to two lanes on each side.

Much-needed improvements are also planned south of the river in front of Waterloo Station—an area where traffic engineers have constructed a virtual assault course of barriers aimed at forcing pedestrians underground. It does not work, of course. Plans are in hand to provide a large, landscaped square with shops and cafés in front of Victory Arch, replacing the ramps and general mess that currently litter the site. A new shopping arcade and public art commissions are also in the pipeline.

Major improvements will soon be under way at the National Theatre under architects

Stanton-Williams. Next door, architects Allies and Morrison are carrying out some ravishing restoration work at the Festival Hall, reviving original colour schemes and judiciously removing later alterations.

The proposals to turn County Hall into a hotel, aimed at families more than the business community, are on hold. This is a pity as the bedrooms would have some of the best views in London—especially since there is no road in front. Hotel use of such buildings, I believe, is better than office use, as the occupants have the time and inclination to enjoy the panorama of the river day and night.

The good news is that the large blocks of former Greater London Council offices at the back are currently being converted into apartments, at last bringing more people to live on the South Bank.

One of my long-term ambitions is to see the missing pavilions of St Thomas's Hospital reconstructed, replacing the hideous lavatory-tile blocks beside Westminster Bridge. The hospital was built to a plan approved by Florence Nightingale as a line of seven pavilions—like palaces along the Grand Canal in Venice. Three were demolished after being damaged in the Second World War, unbalancing the composition, though recently the delightful frothy Victorian ironwork has been restored on the roofs of those that remain.

My second plea is for a series of small landmarks to be built along the river to lend it an exotic, even inspirational, note—along the lines of the delightful Buddhist structure on the Battersea Park Embankment. This "peace pagoda" was built by an order of monks, Nipponzan Myohoji, whose Japanese founder was protesting at his country's occupation of Korea. The order survived the Second World



Kew Gardens' new Evolution House, left, a permanent glasshouse exhibition, tells the story of the development of plant life through 3,500 million years. Visitors walk through a world of volcanoes, bubbling lava and coal swamps to the period when the first flowering plants appear. Costumed guides welcome visitors to Kew Palace, right, and give talks on the lives of its royal inhabitants in the delightfully furnished rooms. Open daily, from 9.30am to dusk. Tel: 0181-332 5622.



Kew Bridge Steam Museum at Brentford is to have new life pumped into it thanks to a lottery award. The museum, which houses magnificent working steam engines that once pumped West London's water, is earmarked for a new gallery, to be called "Water for Life", which is planned to open in March 1997 in a mid-19th-century boiler house. More funds are needed to match the lottery award, so

the museum is inviting people to "sponsor a germ"—of the type that lurked in water during the 1800s before places like the Steam Museum helped eradicate them. The museum is also keen to find, for display, artifacts used in the water supply industry over the ages. Visitors during 1996 will find the machinery "in steam" at weekends and bank holidays, including the world's largest steam-powered engine, the

Grand Junction 90-inch Engine, weighing 150 tons. Special events for the summer include "Happy Birthday 90!" (July 4-August 30), an exhibition marking the 150th anniversary of this leviathan, and a Victorian family weekend on July 27 and 28. Tel: 0181-568 4757.

Strand-on-the-Green, a riverside lane to the east of Kew Bridge, is full of 18th-century houses—once fishermen's cottages—and pubs, like the City Barge, overlooking the water. With its easy, neighbourhood air it is a popular spot on sunny Sundays.

Along Chiswick Mall, farther east, strollers admire the handsome houses as much as they do the river views. With interesting plaques on several of them, the buildings are probably even older than their grand 17th-century façades. At the Hammersmith end is the famous pub, The Dove, where Charles II is said to have dined with Nell Gwyn.

War and has gone on to build other pagodas in India, Sri Lanka, Auschwitz and Moscow.

One of the keys to the Thames renaissance is the revival of river traffic. In the 18th century, Tobias Smollett described the Thames as "such a forest of masts for miles together that you would think all the ships of the universe here realised". Part of the problem today is that the current is too strong for small boats. In earlier centuries the narrow arches of old London Bridge acted as a weir leaving calmer water above and below. Pepys describes how many people got out of their boats at the bridge, let the watermen plunge through and then got in on the other side. Maldwin Drummond, the Prime Warden elect of the Fishmongers' Company, explains: "At the moment the tide is too fast for a waterbus service. Going down to Greenwich on the ebb and returning on the flood does not provide a proper timetable."

The desire to revive the boat life of the river is intense. In 2000 there is the exciting possibility that the Lord Mayor's show may be held on the Thames. This summer six lively companies will be racing on the river

with 30-foot gigs, which can be converted into ceremonial barges with canopies. A ride in a riverbus should be as much part of a visit to London as catching a red bus.

The big unknowns are several new bridges currently on the drawing board. An enterprising housing association commissioned a series of designs for a new inhabited London Bridge. The architect John Outram responded with a plan worthy of the ancient Egyptian middle kingdom. The great engineer Santiago Calatrava designed a futuristic footbridge to link Bankside with St Paul's. Richard Holder produced a festive Regatta Bridge, hoping to persuade Shell to link its offices on

the north and south banks. This autumn (September 26 to December 8) the Royal Academy is holding an exhibition, "Bridging the City", based around a spectacular "river" running through the main galleries to demonstrate the contribution inhabited bridges have made to the growth and development of our cities. Its final section will give the results of a competition to design a habitable bridge linking Temple station with the former London Weekend Television building. As of now, alas, none of these inspired designs looks likely to be built but others, yet unseen, will ensure that the Thames remains a focus of attention up to the millennium and beyond □



VIEW OF THE THAMES NEAR LONDON BRIDGE (FELICIA M. RED / TONY STONE)

The Thames Path, to be officially launched in July, is the first National Trail, or long-distance walking route, to be created for 10 years. Running 180 miles from the river's source near Kemble, Gloucestershire, to the Thames Barrier, it is the only National Trail to follow the course of a river. Although much of its

length has been walkable for decades, in recent years new routes have been opened and three new footbridges added. Hundreds of signs and waymarkers are being put in position; in London alone, where 60 miles of path line both sides of the river, 630 new signs and 200 waymarker discs are being installed.



Bridgewater Boats, based in Berkhamsted, give you an opportunity to see the Thames in style—from a narrow boat. Cruise down one of the canals that join the river—Regents Canal, takes you past London

Zoo—and emerge into the Thames to view the riverside at a leisurely pace. Boats may be rented for the week or weekend; first-timers must be guided by a pilot. For details and a brochure call Lindy Foster on 01442 863615.



Fulham Carnival, to be held this year on May 27, begins at 11am with a procession of bands and floats from Bishop's Park to Eel Brook Common, off New King's Road. Prizes are awarded for the best floats before the arena entertainment starts: trapeze artists, one-man bands, Punch and Judy shows, stalls, and a funfair in the evening.

At the Thai Food Festival, below, you can enjoy a real taste of Thailand. In Battersea Park, on July 28, 50 food stalls will offer everything from satay to noodles to delicate desserts. There will be demonstrations of fruit carving, Thai sports, classical and folk dancing, cookery and handicrafts. Opens at 10am.



READER OFFER: Bridgewater Boats are offering *ILN* readers taking a week's holiday £50 off if they confirm the booking before the end of June, 1996.

Chelsea Harbour, below, forms the backdrop for an exhibition of some 30 sculptures, half by British artists and half by the renowned Taiwanese sculptor Yu Yu Yang. It is hoped eventually to turn this exhibition into a permanent, rolling show, with new pieces being introduced to replace works as they are sold. For further information tel: 0171-240 1250. 1



The Bridges of London are the subjects of an exhibition of paintings by Rachel Hart-Dixon to be held, very appropriately, inside the walkways of Tower Bridge. Its backdrop are the oldest bridge (Norman, 1776) Chiswick in a scene, *Entrance to the Richmond mist and Allers, below, on a spring day, June 8-30, Daily Times 5 p.m. Tel: 0171-903 5761. 16*



Chelsea Physic Garden, at the southern end of Royal Hospital Road, is a quiet place to potter among rare plants. Founded in 1673 by the Society of Apothecaries, it is one of Europe's oldest botanic gardens. "Thinking With Your Nose", July 14-September 9, is a library exhibition about plants for perfume. Open Wednesday and Sunday 2-5pm. Tel: 0171-352 5646. 17



Doggett's Coat & Badge, to be held on July 18, at 11.30am, is claimed to be the oldest organised race in English history. The event was initiated by the Drury Lane comedian Thomas Doggett in 1715 as a homage to the accession of King George I. The single-act contest is formed by up to six competitors over a 6-mile course between London Bridge and Carillon Pier, Chelsea. The winner receives—and keeps—a scarlet, broad waterman's coat with an impressive silver insignia on one sleeve; previous winners in these glorious regalia will be easily recognised.

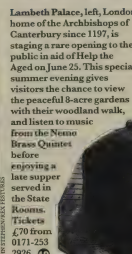
PHOTOGRAPH BY GUY LAWRENCE FOR THE GAZETTE

The Port of London Challenge Cup is a new event rowed in an hour before Doggett's Coat and Badge (see left). Six women row each other in a 100m race to Lambeth Bridge, then turn and head for the far finish 2 miles away opposite Fishmongers' Hall, at London Bridge.



Speaker of the House of Commons, Betty Boothroyd, will start the inaugural race from the Palace of Westminster. Craft row first upriver to Lambeth Bridge, then turn and head for the far finish 2 miles away opposite Fishmongers' Hall, at London Bridge.

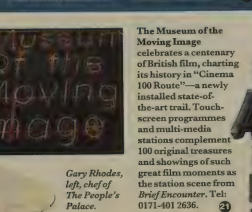
Lambeth Palace, left, London home of the Archbishops of Canterbury since 1197, is staging a rare opening to the public in aid of Help the Aged on June 25. This special summer evening gives visitors the chance to view the peaceful 4-acre gardens with their woodland walk, and listen to music from the Neume Brass Quintet before enjoying a late supper served in the State Rooms. Tickets £70 from 0171-251 2926. 18



PHOTOGRAPH BY GUY LAWRENCE FOR THE GAZETTE

The South Bank Centre is the usual haunts of music, dance, theatre and exhibitions. At the Royal Festival Hall chef Gary Rhodes brings a scintillating touch to 'The People's Palace', an airy restaurant overlooking the river, which opened last year. The South Bank's major summer festival, *Mettdown 96*, running from June 22 to July 9, is an eclectic mixture of musical event directed by the Finnish composer Magnus Lemmberg and his cohorts of Finnish artists, including the Leinhardt Quartet, the self-styled 'world's worst rock'n'roll band'. At the Hayward Gallery, from June 16 to August 16, is a retrospective of work by Claes Oldenburg, a key figure in America's Pop Movement. Tel: 0171-580 4242. 20

The Museum of the Moving Image celebrates a centenary of British film, charting its history in 'Cinema 100 Route', a newly installed state-of-the-art trail. Touch-screen programmes and multi-media stations complement 100 original theatre and showings of great film moments as the station scene from *Brief Encounter*. Tel: 0171-401 2636. 21



Gary Rhodes, left chef of 'The People's Palace'.



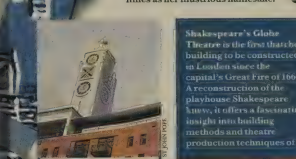
Hay's Galleria, built as a warehouse complex in 1884 for the use of sea-clippers, is now a slick shopping and dining enclave. From May until the end of August you can enjoy a pre-arranged game of bowls at the popular *patience* pitch. And don't forget to mark your calendar for the annual Hay's Galleria Open & Sealed Fair, below, held from August 30 to September 1. For information tel: 0171-403 5349. 27

Southwark Pagant brings on the clowns—and the jesters—on June 30. A cavalcade of Roman legionaries, marauding Vikings, medieval knights and peppy kings starts from Hay's Galleria, with costumed historic groups recreating important eras in history. Anyone in costume is welcome to join the procession, which leaves at noon and goes over Tower Bridge, past the Tower and the Monument, and returns to Hay's Galleria around 7pm. The entertainment goes on until 6pm. 28

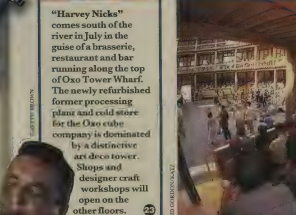


The Golden *Hinde*, a full-size replica of the warship in which Sir Francis Drake circumnavigated the world between 1577 and 1580, is to move permanently beside Southwark Cathedral, at St Mary Overie's Dock—replacing the familiar silhouette of the *Kathleen and May*, which is due for restoration. This little ship, a veritable museum affair, will arrive in July, having spent her 22 years' service clocking up as many nautical miles as her illustrious namesake. 29

Shakespeare's Globe Theatre is the first thatched building to be constructed in London since the capital's Great Fire of 1666. A reconstruction of the playhouse Shakespeare knew, it offers a fascinating insight into building methods and theatre production techniques of the Elizabethan era. The full stage is not yet ready, but play-readings are to be held on June 8 and 23 and there will be special events to celebrate Founder's Day, June 14—the anniversary of the death of the Globe's creator, Sam Wainwright. Tel: 0171-520 0106. 34

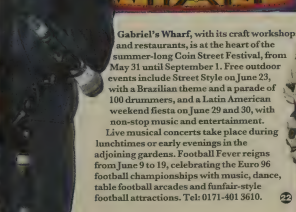


"Harvey Nicks" comes south of the river in July in the guise of a brasserie, restaurant and bar running along the top of Old Tower Wharf. The newly refurbished former processing plant and cold store for the Old covey company is dominated by a distinctive art deco tower. Shops and designer craft workshops will open on other floors. 35



GABRIEL'S WHARF

Gabriel's Wharf, with its craft workshops and restaurants, is at the heart of the summer-long Gin Street Festival, from May 31 until September 1. Free outdoor events include Street Style on June 23, with a Brazilian theme and a parade of 100 drummers, and a Latin American weekend fiesta on June 29 and 30, with non-stop music and entertainment. Live musical concerts take place during lunchtimes or early evenings in the adjoining gardens. Football Fever reigns from June 9 to 19, celebrating the Euro 96 football championships with music, dance, table football arcades and funfair-style football attractions. Tel: 0171-401 3610. 36



At HM Tower of London the yeoman warders are getting competition from costumed guides in the Medieval Palace section of the Tower who talk to visitors and explain the way of life in bloodier eras. There are also other special presentations, as well as guided tours, by the warders themselves each day, on topics that include "Mist 'N' Mayonnaise" and "Prisoners and Torture". Events are included in the admission price. Tel: 0171-760 0765. 37



Tower Bridge when the turrets are open is an unforgettable sight. Tall ships are due to pass through on June 7, at 1.15pm, and June 8, at 5pm. Ring for other dates. Tower Bridge Museums revamped two years ago shows how it's all done. Tel: 0171-403 5761. 38

Left, the South Bank's *mettdown* stands guard.



- National Film Theatre
- Hayward Gallery
- Queen Elizabeth Hall
- Royal Festival Hall
- Festival Pier
- National Theatre
- Jubilee Gardens



The Special Charm of Waterside Pubs, a new booklet about Docklands, shows many gems along the river. Among them is the Mayflower Inn, left, a 16th-century pub in Rotherhithe from which the Mayflower may have sailed.



The Design Museum, left, part of Terence Conran's empire, is setting the trend south of the river with a new exhibition "100 Masterpieces: furniture that made the 20th century". Tel: 0171-403 6933.

The Mayflower is to be reconstructed at Greenwich. The first of this wooden replica will be laid this year and the craft will take around two years to complete. During which time her progress may be monitored from a public viewing platform. The ship will then depart on a voyage to America and is due to return to Britain to river the millennium celebrations when she will be fitted out with one of our most exciting depicting the way of life of the Pilgrim Fathers.

WHO CARES ABOUT THE THAMES?

An astounding number of people have the interests of London's river at heart. No fewer than 11 organisations exist with the sole purpose of looking after the city's lifeline.

The River Thames Society, founded more than 35 years ago, has 1,200 members who concern themselves with the whole of the river from Lechlade, in Gloucestershire, to Southend, in Essex. "Our aim is to make sure the Thames is looked after properly so that people can enjoy it, whether they're anglers, boaters, ramblers or simply spectators," says chairman Air Vice-Marshal William Gill. Sixty wardens patrol the river, reporting on anything from fallen fences and pollution to signs that a new building is about to spring up.

The society, which is currently campaigning for the improvement accessibility in the tidal part of the river where there are five-mile landing places for sailors and canoeists, organises fund-raising events up and down the Thames. Details from the RTS on 01491 571476.

Thames Clean claims the help of volunteer groups—business associations, local communities and youth clubs—to carry out large-scale clean-ups along the river, removing everything from litter to tyres and shopping trolleys. The annual, 10-day National Spring Clean event, launched this year by Greenwich to help promote the two-year-old Thames Clean project, involves

more than two million volunteers around the country. Throughout the capital monthly clean-ups are carried out—one is planned at Gabriel's Wharf, so part of the Coin Street Festival, at the end of May. Information from ThamesClean at the Tidy Britain Group on 0171-631 1484.

The London Rivers Association believes that the Thames should be made better use of, for both public and freight transport. Its current campaign, "Getting in touch with the Thames", is endeavouring to open up all access points to the river—steps and stairs which once had such distinctive names as Elephant Stairs, Hay Steps or Pickle Herring Stairs. "Some of the Millennium projects are very glamorous," said a spokesman for the association. "This scheme is more modest and will benefit everyone."

Other projects include Common Ground's scheme to develop riverbank parks, and a conference in July that will discuss the need to use waterways for the transport of freight, to bring Britain into line with the rest of Europe.

CLEAN LIVING **Thames Water** is giving itself a big pat on the back. And rightly so, for over the past 10 years the Thames has been transformed into the cleanest metropolitan river in the world. Since 1991 the company has invested £1.9 billion, £250 million of which goes into improving the quality of waste-water treatment, resulting in a massive 35 per cent improvement in river quality. Pollutants are also well down, cadmium levels, for example, have fallen by 90 per cent, and tin by 70 per cent.

Today's Thames is so clean it has more than 100 species of fish living in it; other populations are returning to tributaries in Oxfordshire and Gloucestershire, and seals have been sighted in the tidal way.

SALMON IN THE THAMES? Surely not? Yet the Thames used to be one of the best salmon rivers in the country. After an absence of 170 years, the fish are making a comeback thanks to the improved water quality and there is plenty of oxygen. There are now 21, after an opening this year at Marsh Weir, Hendy-on-Thames. At a cost of £40,000 per ladder, it has now no mean feat.

Fish collect at these places where, as at the Molesey ladder, some can be trapped, tagged and returned to the next river reach. The present craft has the capacity to pump 30 tonnes of oxygen per day—three times that of the first Bubble.



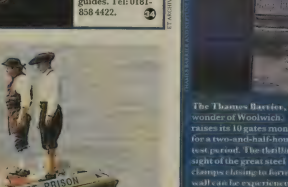
million small fish a year into its waters. The female lays around 600 eggs of which, on average, only two survive their long sea journeys and return as adults to the river. This makes the figure of 190 adult salmon counted at Molesey last year very encouraging.

Since 1988 the trust has been raising funds to build salmon "ladders" between Teddington, in Middlesex, and Waltham, in Oxfordshire, placed at spots where the river flows fastest and there is plenty of oxygen. There are now 21, after an opening this year at Marsh Weir, Hendy-on-Thames. At a cost of £40,000 per ladder, it has now no mean feat.



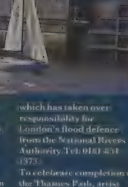
FOREVER BLOWING BUBBLES Fish, like humans, need oxygen and one of the main contributing factors in their return to the river has been Thames Water's unique craft, the **Bubble**, above, which injects extra oxygen into the river water wherever it is needed. A prototype, based on the hull of a Thames barge, was launched in 1989. However, it soon became apparent that a purpose-built vessel was required and a new craft was built, which came into service in 1988. Self-powered, 30.5 metres long and 10 metres wide, it cost £3.5 million.

The Bubble's 2,000 litres of water per second to remove debris, then pumps oxygen into the river through 140 underwater nozzles. The present craft has the capacity to pump 30 tonnes of oxygen per day—three times that of the first Bubble.



The Greenwich Festival has this year lined up with Back Lane to hold a grand event from May 24 to June 2. Greenwich will stage a Jools Holland concert in the park, see the London and the Thames, and have commissioned a new work by John Tavener to be performed in the Royal Naval College.

The Transport on Water Barge-Driving Race, on July 20, is a little-known but highly spectacular annual event in which about 20 teams row heavy, 80ft "dumb barges", above. The stiltwork crews composed of five lightermen—one with a steering oar, the rest, in pairs, taking it in turn to man the two other long oars—are accompanied by flag-decked tug and workboats as they set out with the tide at 12.30pm to pull and strain the 7 miles from Greenwich upriver to Westminster. As well as



The Thames Barrier, the wonder of Woolwich, raises its 10 gates monthly for a two-and-a-half-hour tour. The thrilling sight of the great steel clamps taking in fact a wall can be experienced on June 18, July 19 and August 16, between approximately 10am and 11.30am.

Since its opening in 1981 the barrier has been passed 95 times to fight flood (events). The visitors' centre has a new permanent exhibition about the Environmental Agency, which has taken over responsibility for London's flood defence from the National Rivers Authority. Tel: 0181 454 1375.

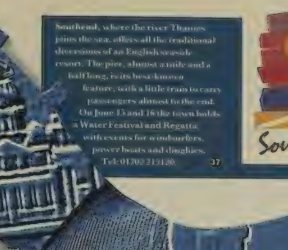
To celebrate completion of the Thames Fairs, artist Simon Head and students from Lambeth College have painted a 7-metre-long profile map of the Thames from source to sea on a wall at the Thames Barrier. This scale work features boats and weir bridges, flood levels, and river crossings.

DESIGN MUSEUM: ANTON CORRIJN; MAYFLOWER: MICHAEL HARRIS

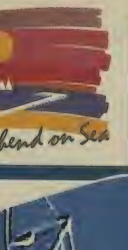
Docklands, below, is becoming the place to explore on foot, thanks to a well-produced set of maps, covering nine miles (totalling 15 miles), which combine an interesting mixture of old and new sights on both sides of the river. Just opened is the Limekiln Footbridge, completing the 10-mile Docklands section of the Thames Path. Maps and information from the Docklands Visitor Centre, Limehouse, E14. Tel: 0171 512 1111.



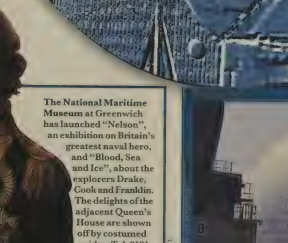
A heraldic figure on the gates of the Royal Naval College, Greenwich.



The National Maritime Museum at Greenwich has launched "Nelson", an exhibition on Britain's greatest naval hero, and "Blood, Sea and Ice", about the explorers Drake, Cook and Franklin. The delights of the adjacent Queen's House are shown off by costumed guides. Tel: 0181-838 4422.



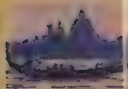

Southend, where the river Thames joins the sea, offers all the traditional customs of an English seaside resort. The pier, almost a mile and a half long, runs two hours a day, with a higher than any other in the world. On June 13 and 16 the town holds the Water Festival and Regatta, with events for rowing, canoeing, power boats and dinghies. Tel: 01709 213108.



The Transport on Water Barge-Driving Race, on July 20, is a little-known but highly spectacular annual event in which about 20 teams row heavy, 80ft "dumb barges", above. The stiltwork crews composed of five lightermen—one with a steering oar, the rest, in pairs, taking it in turn to man the two other long oars—are accompanied by flag-decked tug and workboats as they set out with the tide at 12.30pm to pull and strain the 7 miles from Greenwich upriver to Westminster. As well as



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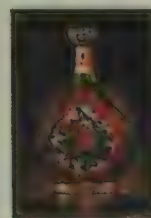
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Send the answer, which can be found in the text above, with your name, address and phone number on a postcard or sealed envelope, to: Courvoisier Competition, The Illustrated London News, 20 Upper Ground, London SE1 9PF. Closing date August 31, 1996. Winners will be notified within a month.

THE VENICE SIMPLON-ORIENT-EXPRESS

Step aboard the Venice Simplon-Orient-Express and you step back into a more gracious, elegant age of the 1920s and 30s. In those days the Orient-Express enjoyed such renown that its passenger lists always included film stars, royalty and other celebrities of the era. Famous names from Edward and Mrs Simpson to Mata Hari made this the most exciting and glamorous train ever.

Today, the Orient-Express has been fully restored to its former glory and once again operates a route from London to Venice via

France, Switzerland and Austria. On board, the extravagance of a bygone era is ever present, from the baby grand piano in the bar to the personal attention lavished on each passenger by expert stewards. Each cabin is beautifully appointed with every comfort in mind and the bar and restaurant cars have been recreated to echo the opulence of a glorious age. As the Orient-Express passes through some of the most dramatic and awe-inspiring scenery in Europe, passengers enjoy world-class cuisine prepared by French chefs.



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This romance can be experienced on shorter trips around the English countryside in the British section of the Venice Simplon-Orient-Express. The British Pullman cars were once described as "palaces on wheels" and this still holds true for the beautifully restored amber and cream railway cars that date back to the 1920s.

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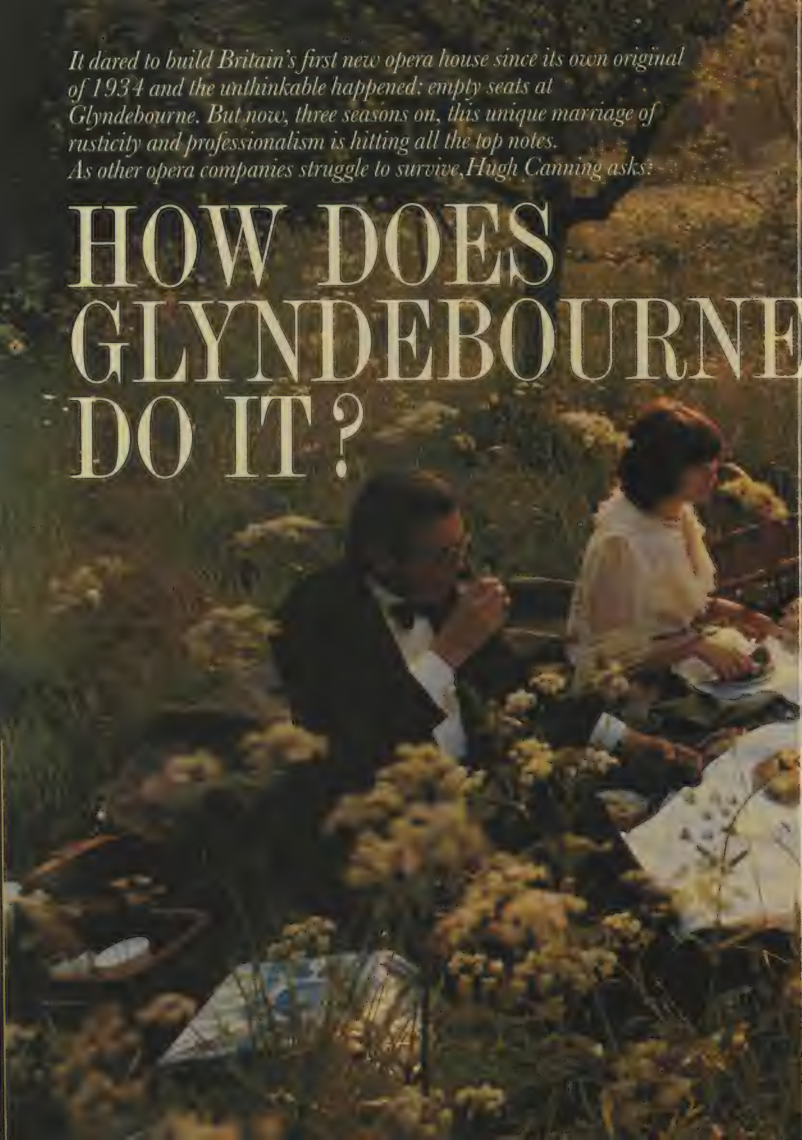
RULES

1. Closing date: August 31, 1996.
2. The prizes are not transferable and there are no cash alternatives. The Illustrated London News reserves the right at its sole discretion to vary the date of travel or to substitute a prize of equal or greater value in the event of cancellation of, or unavailability of space on, the trip specified above.
3. The Illustrated London News will select the winner and runners-up at random from correct entries received. The Editor's decision is final and no correspondence will be entered into.
4. Travel on the Venice Simplon-Orient-Express is subject to the carrier's Conditions of Carriage, a copy of which is available on request. The Illustrated London News accepts no liability for any losses or injuries suffered in connection with the prize.
5. Entrants must be aged 18 or over.



It dared to build Britain's first new opera house since its own original of 1934 and the unthinkable happened: empty seats at Glyndebourne. But now, three seasons on, this unique marriage of rusticity and professionalism is hitting all the top notes. As other opera companies struggle to survive, Hugh Canning asks:

HOW DOES GLYNDEBOURNE DO IT?



Summer is here and the thoughts of opera-lovers turn to festivals. In the German-speaking world this means, above all, the annual Wagner Festspiele in the composer's Upper Bavarian home-town of Bayreuth or the glitz and glamour of Salzburg, the birthplace of Mozart, which gave him nothing but grief and now shamelessly cashes in on his genius and fame. Italy has its stadium-size operation at the Arena di Verona, where *Aida* and *Turandot* become gladiatorial contests with strapping sopranos pitting their top Cs against stentorian tenors and supporting choral teams of hundreds, while France offers the intimate delights of Aix-en-Provence with its open-air auditorium in the courtyard of the archbishops' residence. Britain, luckiest of all, has Glyndebourne, tucked away among the rolling hills of the South Downs and since 1934 a byword for opera at its most epicurean.

For international opera-lovers who abhor the Wagnerian monomania of Bayreuth, the exorbitant seat prices of Salzburg or the elephantine gigantism of Verona, Glyndebourne is the perfect refuge. Initially modest in scale—the original theatre seated around 300—and dedicated primarily to Mozart, it has, since the last war, grown in size and reputation: indeed, it can be fairly stated that Glyndebourne has become the model for several other festivals in this country and abroad.

As word has travelled of its rural pleasures—the pre-opera saunters around the gardens and lake, the picnic dinners in the long, 75-minute interval—so other communities have wanted their own version of the Sussex festival. It has many imitators, but none has acquired its uniquely alluring combination of rusticity and professional quality. The opera house in the grounds of an only moderately stately home may be in the depths of the countryside, but it has always been a magnet for some of the greatest singers, conductors and directors.

Back in 1934, when Glyndebourne's founders, John Christie and his wife, the soubrette soprano Audrey Mildmay, proposed an inaugural season of Mozart's *Le nozze di Figaro* and *Così fan tutte*—at that time a rare and far from popular work—they had difficulty selling the seats. Their friends believed they had succumbed to Citizen Kane-like delusions. Today their son, Sir George Christie, presides over a flourishing business which controversially chose to pull down the old theatre in 1992—by then extended to a capacity of around 850—and replace it with a larger building, equipped for the 21st century and seating 1,150.

The new opera house—the first, incidentally, built in this country since the old Glyndebourne—was completed in less than two years and at the astonishingly low cost of £33 million, every penny of it raised from the private sector. Only one festival—in 1993—was lost and the touring company, which takes many of Glyndebourne's best productions to regional audiences, continued to function without interruption. Approval for this radical upheaval of a

much-loved institution was not unanimous. The former Prime Minister Sir Edward Heath, a long-standing Glyndebourne habitué, publicly opined that the money raised would be better spent on productions, sets and costumes. But the festival has rarely gone in for scenic ostentation, founding its style on close-knit ensemble values which bring together young, good-looking singer-actors for long rehearsal periods and equally long runs of performances.

For years the name of Glyndebourne has been associated in the mind of the wider musical public with élitism and exclusivity: the dress code—black tie and evening dress are “recommended” rather than *de rigueur*—and the champagne-quaffing picnics have lent a whiff of aristocratic *fêtes champêtres* to the proceedings which are not to everyone's taste. Sir Simon Rattle, a Glyndebourne protégé in his early career, has often made public his reservations about its élitist, exclusive image and has, sadly, since completing the trio of Mozart/Da Ponte comedies with *Don Giovanni* in 1994, severed his links with the festival.

There is an irony here, for 1994 marked the opening of the new theatre, and in conceiving the larger auditorium Glyndebourne took pains to break down the perceived social barriers by incorporating reasonably-priced seating in the slips—with restricted views—and even cheaper standing room from which the stage can be seen almost entirely without obstruction. A ticket nowadays need not break the bank if you are prepared to try these options.

Although the new theatre represents something of a shock for those who loved the glorified-village-hall atmosphere of the old auditorium—I personally find the present interior lacking intimate rapport with the stage and the exterior undistinguished, too 1990s municipal library for my taste—it marks Glyndebourne's determination to place itself at the cutting edge of operatic endeavour in Britain and internationally.

Historically, the festival's artistic profile was notoriously conservative: Mr and Mrs Christie loved the classics, Mozart, Rossini, Verdi's *Macbeth*, Donizetti's *Don Pasquale*, Gluck's *Orfeo ed Euridice*. But even in the early days after the war there were Britten premières—*The Rape of Lucretia* (1946) and *Albert Herring* (1947)—and the British première of Stravinsky's *The Rake's Progress* was given by Glyndebourne at the Edinburgh Festival in 1953.

In the context of recent seasons, however, Britten and Stravinsky seem like child's play, for during the 1980s Glyndebourne adventurously embarked on a series of commissioned works: Oliver Knussen's *Higglety Pigglety Pop!*, Nigel Osborne's *The Electrification of the Soviet Union*, Michael Tippett's fifth and last opera, *New Year*, and last summer Harrison Birtwistle's *The Second Mrs Kong*. Glyndebourne has undertaken this high-risk strategy—high-risk because the hard core of the audience remains conservative—without the safety net of subsidy, which makes its commitment to new work all the more remarkable. With many



THREE FAVOURITES RETURNING THIS YEAR



PHOTOGRAPHS BY DONALD COOPER

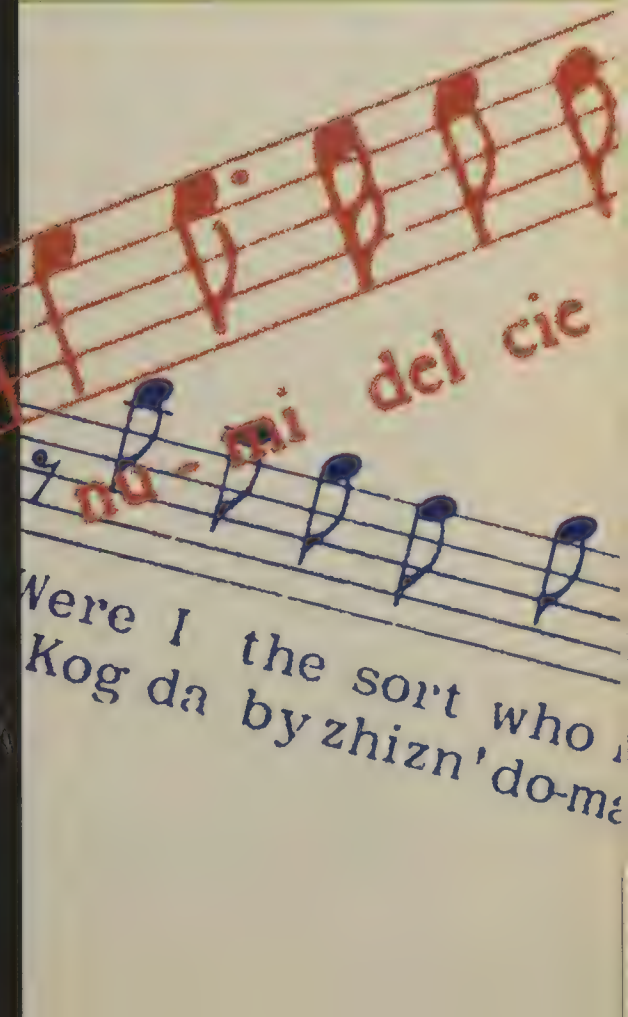
Trevor Nunn's staging of Mozart's "*Così fan tutte*", above left, updated the action to the Edwardian era and set it on board a cruise ship.

Tchaikovsky's "*Yevgeny Onegin*", the title role sung by the Polish baritone Wojciech Drabowicz, above, opened the new theatre in 1994 and will be performed again in June.

Italian soprano Anna Caterina Antonacci, left, made a memorable début last summer in Rossini's "*Ermione*" and returns for its revival in August.

more seats to sell now, new opera will, I suspect, be occasional fare, but that does not mean the repertoire will stagnate or fall back on the old favourites. Apart from 1991—when Glyndebourne celebrated the bicentenary of Mozart's death with an all-Mozart programme, as it did in 1956, the 200th anniversary of his birth—the balance of the repertoire has increasingly tended towards the 20th century. Richard Strauss and Janáček have become favourite Glyndebourne composers: the hit of last season was a brilliant production by the German director Nikolaus Lehnhoff of Janáček's *The Makropulos Case* starring the German soprano Anja Silja, an operatic icon in her own country.

This summer, too, there is a tough novelty: the three-act version (completed by Friedrich Cerha) of Alban Berg's *Lulu*, a disturbing and musically complex work, but through its atonal harmonies runs a lyrical thread. Theatrically, it has its sordid, lurid moments—*Lulu* kills her husband after cuckolding him, encourages the attentions of a lesbian countess, and dies, a prostitute in London, at the hands of Jack the Ripper—but it is one of the century's great operas, a moving, even shattering experience in the theatre. Glyndebourne has assembled an exciting team for its first staging: director, Graham Vick, conductor,



Were I the sort who
Kog da by zhizn'do-ma

FIRST CLASS AT £50

For Glyndebourne habitués who like to catch both new productions and a couple of revivals, the summer opera festival can leave a hefty hole in the pocket if you like the best seats and want to “do” the Glyndebourne experience with all the trimmings. As one who may attend up to 10 performances in a season, I have become a cost-conscious Glyndebourner and it occurred to me in the first year—when I bought £15 slips for *The Rake’s Progress* to sample the view—that it should be possible to manage the festival on a budget of less than £50 a head if you go in a

sociable group of four. My budget includes first-class return rail travel to Lewes, taxis to and from Glyndebourne, and a picnic. A South-East Region network card will set you back £14.50 but you can take three other people. If you travel off-peak—as you must to make Glyndebourne’s early starting time—the return fare to Lewes is £11.20 (including £3 first-class supplement). A taxi from Lewes station to Glyndebourne costs between £4.50 and £6, so, unless you are travelling alone, avoid the special Glyndebourne bus whose fare last summer was £5 return per person. Here’s my check list:

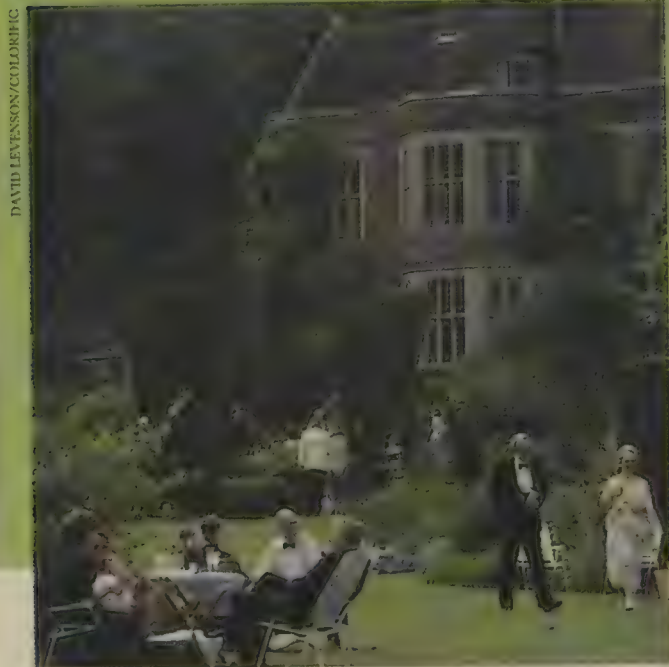
Glyndebourne tickets 4 @ £15	£60.00
Network card	£14.50
Rail fares, first-class off-peak	£44.80
Taxis to Glyndebourne and back	£10.00 (approx)
Picnic	£40.00 (approx)

Total for four people £169.30

With the change from £200 you can have a full pre-opera tea in Mildmay Hall or a couple of glasses of Pimm’s before the show or during the short interval.

(NB: You may have to wait until next year now to get the cheapest seats, but it’s always worth phoning the box office on spec a week before you intend to go: Glyndebourne is one of Britain’s best venues for returns.)

See “Summer starts here!” (Opera) for details of this season’s performances.



Andrew Davis, and the talented young German soprano Christine Schäfer as Lulu, a role she has already sung at the Salzburg Festival. It is a measure of Glyndebourne’s international standing that such a thing is possible: in the past singers would regard Glyndebourne as a stepping stone to Salzburg rather than vice versa.

One exception, perhaps, was the great English mezzo-soprano Janet Baker, an international star on the concert platform and in the recital hall, but one who made very few appearances outside Britain in opera. Apart from Purcell’s *Dido*, early in her career, her Glyndebourne years coincided with the peak of her international celebrity: first as Diana in Cavalli’s *La Calisto*—she also, hilariously, played Jupiter disguised as his own daughter in this unforgettable Peter Hall production—later as a heart-rending Penelope in Monteverdi’s *Il ritorno d’Ulisse in patria* (The Return of Ulysses) and a moving Orfeo in Gluck’s opera, both also directed by Hall, she crowned a unique career as a singing actress.

If only Glyndebourne had given her the opportunity to shine in one of her great Handel roles, but the festival has come round to Handel rather late in the day. This summer’s other new production, of his oratorio *Theodora*, will be directed by the American Peter Sellars, an iconoclastic enfant terrible of the opera world, whose staging of

Mozart’s *The Magic Flute* at Glyndebourne in 1990 provoked one of the noisiest first-night *brouhahas* in the festival’s entire history. The notoriously placid and easily-pleased audience exploded with anger, booing a production set along and under the freeways of Los Angeles, which removed almost all of the spoken dialogue.

No one, not even Sellars’ fellow-American, conductor William Christie—one of the baroque world’s leading lights—knows what Sellars has in store for Handel, but the first-night audience will be on tenterhooks. This is a predominantly American event for the leading roles are played by Sellars’ and Christie’s compatriots: Dawn Upshaw (*Theodora*), Lorraine Hunt (Irene) and David Daniels (*Didymus*).

This summer’s revivals include two of the festival’s biggest recent successes, both staged by Vick, the director of productions: Tchaikovsky’s *Yevgeny Onyegin*, which was the first new production presented in the new theatre in 1994. The great Russian conductor Gennadi Rozhdestvensky is in the pit, and the cast is led again by the magnetic Russian soprano Elena Prokina, who won last year’s *Evening Standard* Opera Award for her performance as Tatyana. Vick’s staging of Rossini’s serious opera *Ermione*—based on Racine’s *Andromaque*—returns after a sold-out initial run last year. The glamorous young Italian diva Anna

Caterina Antonacci returns to sing the title role and Andrew Davis again conducts.

This year’s Mozart opera is *Così fan tutte* in the 1991 production by Trevor Nunn and Maria Björnson—the team responsible for *The Phantom of the Opera*—which they set on an Edwardian pleasure cruiser. It’s not my personal favourite among Glyndebourne productions of this opera, but it has proved a crowd-pleaser on its two previous outings. Franz Welser-Möst conducts it this year and his cast includes the Norwegian soprano Solveig Kringelborn (who has already sung Fiordiligi at Salzburg), Susan Graham (who was Dorabella in the Jonathan Miller/Giorgio Armani production at Covent Garden) and the perennially delightful Lillian Watson, now a veteran Despina of three Glyndebourne productions in the last 20 years.

The remaining revival is of Richard Strauss’s *Arabella*. John Cox’s 1984 staging in detailed period sets and sumptuous costumes by Julia Trevelyan Oman looked overcrowded in the old theatre, so it may well benefit from the spaciousness of the new stage. Canadian soprano Adrienne Pieczonka sings the title role, one of Strauss’s most lyrically effusive heroines, and German baritone Wolfgang Brendel plays her Mr Right, Mandryka. Glyndebourne really can cast at the top international level, even though it pays modest fees



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PACK A POWER PICNIC

A visit to Glyndebourne demands the ultimate picnic. Here's what you'll need:

Binoculars are a must for monitoring who's arriving by helicopter. They might also come in handy as opera glasses. These mini-sized ones are by Zeiss, £349. Fresh Pimm's anyone? Get the perfect mix with Sandra Cronan's cocktail shaker, top right, £650.

Add a dash of the hard stuff from this stylish pewter flask, right, from Special EFX, £39.95.

Be the prima donna of the picnickers with this fabulous hamper, far right, complete with cashmere rug, silver-plated cutlery and porcelain—enough to make you wish the interval would never end; from Garrard, £4,100. Oh, the drama of it all! Recuperate after all those stirring arias on this folding chaise longue, below, made of pearwood, cowhide and polished brass; from Hermès, £4,790.



Glyndebourne eschews litter bins: all picnic debris must be taken home. Environmentally-aware operagoers will find the Ecobin invaluable; from Special EFX, £19.95.



by international standards. Brendel is the leading Mandryka of the day, first choice in Munich, Berlin and Vienna, and he comes to Glyndebourne hot from performances of the same role at Covent Garden.

It is the extent and depth of the Glyndebourne season which make it, arguably, the most intensive of all opera festivals. It lasts from mid-May to late August, presenting 70 performances, which is almost as many as "full-time" Italian opera companies, such as La Scala, Milan, give in a year. None of the would-be Glyndebournes in other parts of the globe has the resources to undertake such a long and demanding programme. The secret of Glyndebourne's financial success is, well, a secret and a very closely guarded one. The festival is reluctant to release details of its budgeting and of the reserves which give it immunity to

the odd financial flop. When, after the first season in the new theatre, it admitted a £100,000 shortfall at the box office, there were shock-horror press reports, but that figure represents fewer than 1,000 unsold top-price seats over a whole season. Glyndebourne had always thrived on being thought to be sold out, but in 1994 they miscalculated and seats went unsold, largely because potential punters believed them to be unavailable. It was particularly surprising to see the standing room and side slips empty. Even so, a £100,000 deficit is a drop in the ocean to Glyndebourne which, apart from its substantial income from catering and sales—the lavish all-season programme book apparently makes something like a quarter-of-a-million pound profit every year!—on top of the box-office income, has commercial sponsors queuing

up to finance new productions. No other opera company in Britain can command such corporate generosity, but no other company has made itself a brand name as Glyndebourne has. For this reason it has to preserve some degree of exclusivity and élitism. Glyndebourne sees itself as a luxury product and it is important for the festivals that its wealthy benefactors do too.

Ultimately, the Glyndebourne experience is irreplaceable, above all because of the tradition it has established over 60 years. By the accident of the Nazi rise to power, the Christies landed two leading lights of the German opera and theatre, the conductor Fritz Busch and stage director Carl Ebert, refugees from Hitler's régime. It started "international" and has remained so. A great Mozart night at Glyndebourne cannot be bettered anywhere in the world □

"Let's meet at The Ritz!"

Pre-theatre drinks?



Dinner for two?



Afternoon tea?



Lunch on the terrace?



Since 1906, The Ritz has been one of London's most fashionable meeting places. Ninety years on, it has lost none of its cachet.

Tea in The Palm Court, renowned across the world, is still one of life's most traditional rituals. The Ritz bar provides the perfect venue for cocktails, and lunch in the Italian Garden, bathed in sunshine adjacent to Green Park, is still a gourmet's delight.

Our waiters remain unobtrusively available to attend to your every need as César Ritz intended almost a hundred years ago.

And, of course, we still command our prime position on Piccadilly, within strolling distance of St. James's, Burlington Arcade and Bond Street. With the summer upon us, can you think of a more appropriate place to meet?



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Summer Essentials

Your guide to the best buys for summer, from stylish luggage, to exquisite jewellery, to all-weather clothes and accessories for the unpredictable British outdoors.



BINOCULARS FOR YOUR POCKET

Carl Zeiss Design Selection binoculars give superb image brightness, brilliance and colour, yet are small enough to fold away into their protective case and slip into a pocket or handbag. They are available in 4x, 6x, 8x, and 10x magnification and feature high-eyepoint eyepieces to give a full field of view even when the user is wearing spectacles or sunglasses. In three colours, a meticulous choice of materials, outstanding quality and long-term reliability make these compact binoculars an ideal companion to accompany you to the races, theatre, opera and many other social and sporting events.

MAKE A SPLASH!

Sandeman introduces Sandeman Splash, one of the many delicious new alternative ways to drink the famous port wine that Sandeman have been pioneering over the last four years. Sandeman Splash is the perfect long, cool aperitif. To make this fun, refreshing drink, simply take a long glass and pour in equal measures of Sandeman Original Fine White and Schweppes tonic water, add ice and garnish with a slice of lemon. Sandeman Splash is also delicious with summer fruits so, if desired, garnish the glass with a piece of colourful fresh fruit of your choice.



ANYONE FOR TENNIS?

Kent & Curwen, the official licensee to the All England Lawn Tennis and Croquet Club at Wimbledon, has designed a special check which features on a wide range of merchandise, from T-shirts through to sweatshirts, *above*. Based on Wimbledon's traditional colours—purple, white and green—the check is also this year's design for T-shirts to be sported by ballboys and girls during the tennis championship.

IT'S A FIRST!

Mulberry has recently opened its new flagship store, *above*, in New Bond Street. This stunning wood-panelled emporium, the largest of 60 stores worldwide, houses the complete fashion, leather accessories, All-weather and Home collections. The latest Summer collections—ranging from the sporty all-weather collection, through to the crisp, cool linens of the ready-to-wear collections—are complemented by an extensive range of exquisitely crafted handbags and accessories in bright summer tones.



PRECIOUS TIME

Jean Lassale, Genève introduces "Beauty at Your Fingertips", from the Ponti Collection. This beautiful, limited-series watch has case, strap attachments and buckle in 18-carat gold and a natural mother-of-pearl dial. The model is studded with diamonds of the finest quality and has a crocodile strap.

FROM TOP TO TOE

Hackett are suppliers of essential British kit for men. The flagship store in Sloane Street is a one-stop shop for everything from a morning coat to a polo shirt; a tweed suit to enamel cufflinks; boxer shorts to braces and chukka boots to umbrellas. For bespoke customers, there is a tailor. And, with good grooming as important as a well-made suit, the store also provides a full barber service and Hackett's own comprehensive range of men's toiletries.



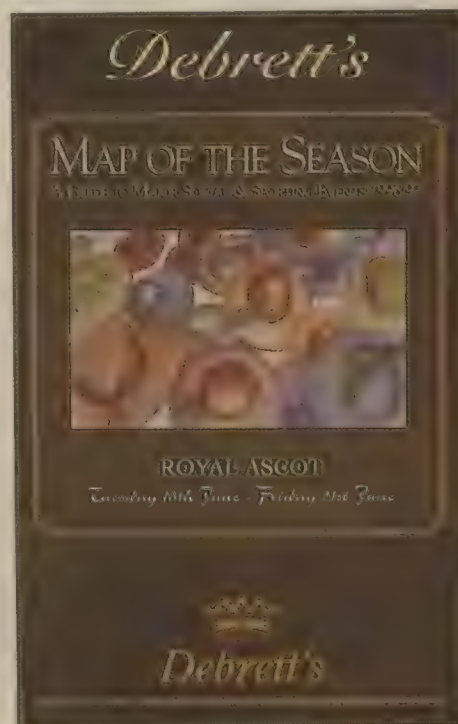


THE SILK ROUTE

Collection Venice Simplon-Orient-Express is a unique range of gift items reflecting the style and elegance of the eponymous luxury train. These beautiful pure silk scarves, *above*, feature the Map Print—with fun illustrations of sights along the train's route from London to Venice.

BEAUTIFULLY MAPPED OUT

Debrett's recently published Map of the Season, *right*, is a unique pictorial guide to the major events of the British social and sporting year. The "Sport of Kings" is prominently featured, including Royal Ascot and Glorious Goodwood. Away from the turf, other events range from Henley Royal Regatta and Wimbledon, to opera at Glyndebourne. With over 30 hand-drawn illustrations, the map is as beautiful as it is practical.



JEWELLERY TO TREASURE

Margaret Turner has introduced her latest range of contemporary classic jewellery and opened a new London showroom to display it. The Trellis Collection, *above*, includes Pea-pod necklace in silver with peridot and yellow jade beads and matching earrings; 18-carat-gold Twig necklace, bracelet and earrings; and 18-carat-gold Trellis bangle. Margaret Turner pieces are owned by several members of our royal family and can also be found in a number of leading European museums.

BANDS OF GOLD

Hennell of Bond Street, established jewellers since 1736, introduce the new Polka Dot Collection, *right*. This beautiful range of rings includes an elegantly simple 18-carat yellow-gold band, or the same warm gold gemset with precious coloured stones or with diamonds.



COME RAIN OR SHINE

Tilley Endurables Ltd are makers of the famous, comfortable and extremely hard-wearing Tilley Hat, *left*. Made of strong, soft 10-ounce cotton duck, the hat is proven over 15 years on the toughest of expeditions, in yacht races, fell walking, on golf courses, beaches, and in countless gardens. The Tilley Hat shields you from the sun *and* the rain, and won't shrink, fade, or mildew. Supplied with a lifetime guarantee against wearing out, and an owner's manual, the hat comes in a choice of three styles and five colours.



ZOOM IN ON THE ACTION

Olympus has produced the ultimate compact camera. The Mju Zoom 105 is a super-compact, lightweight and stylish addition to the popular Mju series of pocket-size cameras. Even with its powerful 38-105mm zoom lens, the camera weighs only 240 grams and is small enough to slip easily into a pocket. As well as the champagne colour shown, *above*, the Mju Zoom 105 also comes in traditional, smart black. As the camera has a weatherproof seal and a water-repellent finish on the lens barrel, it is ideal for the typical British summer outdoor event.



TRIANGULAR WRITING

OMAS, the Italian pen manufacturers, introduce the revolutionary OMAS 360. The shape of this stylish new pen is triangular—the natural shape that your hand makes when holding a pen. The innovative design was extensively researched and developed over two years by a technical team that included experts in ergonomics and doctors. The resulting triangular shape allows your fingers to remain in the same position on the pen and the nib at the same angle on the paper as you write, ensuring beautiful, continuous handwriting when using the 18-carat-gold calligraphic nib. The technological excellence of the OMAS 360 range—including fountain pen, rolling ball pen and pencil—is complemented by its elegant blue-black colour with classic gold trim.



SIXTY STYLES OF SHOES

Barbour—the name is known around the world for high-quality country clothing, and the company's new footwear range, developed over five years, fits the Barbour ethos perfectly—high performance, classic styling, attention to detail and after-sale service. There are more than 60 styles for men and women, designed for every use, from the stableyard to the office, from the hills to the Saturday shopping trip. The range includes traditional country boots and shoes, brogues, formal shoes, moccasins, deck shoes, loafers and specialist boots for serious hikers.

STOCKISTS

Barbour: footwear available from a number of London stockists including Harrods (Knightsbridge), Farlow's (Pall Mall), Bolders (Strand), The Highlands (Oxford Street, Regent Street).

Carl Zeiss: for further information call Carl Zeiss Ltd. Binocular Division, tel: 01707 331144, or write to PO Box 78, Woodfield Road, Welwyn Garden City, Hertfordshire AL7 1LU.

Collection Venice Simplon-Orient-Express: Sea Containers House, 20 Upper Ground, London SE1 9PF. Mail order enquiries, tel: 0171 805 5060.

Debrett's Peerage Limited: 73/77 Britannia Road, PO Box 357, London SW6 2JY, tel: 0171 736 6524.

Hackett: 137 Sloane Street, London SW1, tel: 0171 730 3331. Branches: Fulham, Jermyn Street, Holborn, The City, Paris, Madrid, Berlin, Tokyo.

Hennell of Bond Street: 12 New Bond Street, London W1Y 0HE, tel: 0171 629 6888.

Jean Lassale, Genève: "Beauty at Your Fingertips" and other exclusive watches are available from Hennell, as above.

Kent & Curwen: the full Wimbledon collection is available from The Wimbledon Shop, 6 Royal Arcade, off Old Bond Street, London W1, Harrods and Lilywhites, and at the merchandising stand at Wimbledon.

Margaret Turner: 31 Dover Street, London W1X 3RA, tel: 0171 491 0493, and 15 St Ann Street, Salisbury SP1 2DP, tel: 01722 333501.

Mulberry: 41-42 New Bond Street, London W1Y 9HB, tel: 0171 491 3900.

Olympus: the Mju Zoom 105 is available from Harrods, Selfridges, Dixons and good photographic outlets.

OMAS: the 360 Range is available from The Pen Shop, 199 Regent Street, London W1R 7WA, tel: 0171 734 4088, and branches, Harrods, Liberty and Selfridges.

Tilley Endurables Ltd: London stockists: Ocean Leisure, Northumberland Avenue, WC2; Scotia, Ivory House, St Katherine's Dock, E1; YHA Adventure Shops, Southampton St, Covent Garden; Lang & Hunter, 12 Thames St, Kingston; Nomad, 3-4 Turnpike Lane, N8. Tel: 0800 374353.

HORSE PLAY

FAST, FURIOUS
AND FUN,
POLO IS TODAY
CAPTIVATING
EVER MORE
DEVOTEES.
DAVID EDELSTEN
EXPLAINS THE
GAME'S APPEAL.



The Prince of Wales, left, can forget his cares on the polo field. The Queen, above, presents a Best Player award to Julian Hipwood, one of England's top players. Below, Kerry Packer, "patron" of Ellerston White; Claire Tomlinson, England's best woman player; and Argentinian superstars Gonzalo Pieres and Gonzalo Heguy.



Some of the best polo in the world is played virtually on London's doorstep throughout the summer. This is the time when the game's migratory stars, most of them Latin Americans, home in on what is, in effect, polo's mother country.

Although of oriental origin, this king of games, an imperial Mogul relic, was brought home from India by the British army and put on the road to becoming once again "the game of kings". Today polo is played the world over, but the Gold Cup for the British Open at Cowdray Park, stylishly sponsored by Veuve Clicquot, remains the most coveted of all the sport's trophies, and the Cartier International match draws enormous crowds each year to Windsor.

To my mind one of the great pleasures of our polo season is to compare the styles of English and Latin players, and to see them in combination or pitted against each other. For if Cowdray is in some ways analogous with Wimbledon as being the sport's shrine, the parallel ends there; in terms of quality England, in polo at least, is second only to Argentina in the international pecking order. And, though we have had no 10 goal players since Gerald Balding in 1940, our considerable strength lies in our middle-

rated players, and especially—thanks to the Pony Club—in youth.

Recent seasons have brought a quite extraordinary blossoming of new native talent, culminating this year in four young men, Henry Brett, Julian Daniels, Roddy Williams and Nacho (Ignacio) Gonzales—all aged 20 or 21 and all British, despite the names—who have been promoted together to 5 goal handicaps: something which has never happened before. Having spent the British winter following polo and the sun across the world to India, Malaysia, Australia and both Americas, these young men come together to play as "Young England" in the Warwickshire Cup at Cirencester Park. Should they reach the finals it would be well worth the journey to Gloucestershire on June 2 to see them play.

While you're there, train your glasses on the pony lines and *cherchez la femme*, for behind every rising English polo star, you may be sure, is a mum. Since her offspring first tottered on to the field astride a hairy "Thelwell" pony in the Handley Cross class (the bottom rung of the Pony Club polo ladder) she has been scheming, contriving and making do to keep her son appropriately mounted and in the game—one polo mother of my acquaintance took in

washing to pay the farrier in order to keep her young hopeful's ponies shod.

Latin American players such as the Mexican Carlos Gracida and the Argentinian Gonzalo Pieres—superstars who command six-figure seasonal payments from the wealthy "patrons" who run each team—bring a flair and brilliance to the field in both their horsemanship and their ball-play which make them the elite of the sport. They seem to play in a dimension of their own, plucking the ball out of the air and conjuring dazzling moves from nowhere.

But it is not just the virtuosity of the players that accounts for the supremacy of Argentina in world polo. The gaucho tradition means that for generations both man and mount have been bred for the herding skills that are so similar in their demands to those of polo. And a connection with the game that reaches back over 120 years, unbroken by involvement in world wars, has given polo in Argentina a strength and depth that no other country can begin to rival.

Perhaps the most striking illustration of Argentine supremacy is the Heguy (pronounced "Heggie") family. Marcos, Bautista and their twin brothers, Horacio and Gonzalo, are all 10 goal players; their cousins, Eduardo, Pepe and Ignacio, brothers again,

total 29 goals between them; the fathers of these two broods won the Argentinian Open 37 times in all. Several of the family can be seen here this summer. Eduardo and Ignacio will be among those playing at the benefit match for injured former player Rob Walton at Hurtwood Park on June 9. And watch out elsewhere for Horacio, who plays for Hubert Perrodo's Labergorse. After losing the use of an eye last season, when he was struck by a ball at Windsor in the opening stages of the Prince of Wales Trophy, he is now back and, to judge by recent form, playing as well as ever.

The best English players, such as the Hipwood brothers, Howard and Julian—both once 9 goal players, now 8 and 7 respectively—play a steadier game with an accent on teamwork which is also wonderful to watch. But one of the high points of last season was the pairing of Howard Hipwood with Thomas Fernandez Llorente (9) from Argentina; how these two read the game, devised combinations and played to each other was a joy the whole summer through. The icing on the cake was their captaincy of opposing national teams last July for the Cartier International.

Despite its image, polo is not, and never has been, a game exclusively for the rich.

CRASH COURSE IN POLO

Like chess, that other borrowing by West from East with which it has surprising parallels, polo can be played with satisfaction by well-matched opponents at almost any level. A handicapping system, internationally regulated, grades every player by the number of goals he or she might be expected to score for a team in a notional full-length match. Ten is the highest rating, held by barely a dozen players in the world. Beginners labour under a handicap of -2—"own goals" one supposes. The majority play at 0 or 1, anything above that suggesting unusual strength, experience or promise and, it must be said, access to good ponies. In England, teams mustering a total handicap of around 20 qualify for "high goal" tournaments and will be seen at the five premier occasions of the summer season—the Prince of Wales Trophy, Warwickshire Cup, Queen's Cup, Gold Cup, and Cartier International.

Up to and including the Gold Cup the final match is, in each case, the culmination of several weeks of league play between the competing teams, of which there might be six to a dozen. Each team of four fields a "patron"—the most famous being Kerry Packer, whose team Ellerston White are current holders of the Gold Cup. Teams are allowed a maximum of two foreign professionals, "hired assassins" as they are affectionately called—typical examples being the brilliant Argentinian brothers Pite and Sebastian Merlos, both 10s, who play for Swiss banker Urs Schwarzenbach's Black

Bears. This leaves at least one place in each team to be filled by a young rising English star with a low handicap.

For the Cartier International, always a brilliant occasion on and off the pitch, the English national team plays visitors, this year Brazil, for the Coronation Cup; following that match, the Queen's and Gold Cup winners dispute the Prince Philip Trophy. A high goal challenge match for the Guards Cup at the Guards Polo Club should also be well worth watching at Windsor on June 26.

One does not have to be a dedicated "royal watcher" to enjoy seeing the heir to the throne forget his cares while taking part in a game he excels at and which he loves. Since giving up playing in the regular high goal circuit in 1994 Prince Charles has concentrated on raising money for charity, and to some effect—more than £250,000 was raised last season, and this year it should be even more. HRH will be playing in aid of Polio Awareness Year at the

Berkshire Polo Club on June 8, and in support of the Joseph Weld Hospice at the Guards Club in Ascot Week on June 19. Watch out for his favourite star of a pony, the grey Moira.

One of the most popular ways of enjoying the season's top matches is to arrive early, with a picnic in the boot. There can be no better way of studying a certain stratum of English society, *alfresco*.

Players like Pite Merlos and Bautista Heguy bring Argentinian brilliance to the polo field.



ONLY HORSES

Once you have struck that pristine sphere squarely, seen it run or soar away from you, galloped after it and struck it a second time the chances are you are hooked for life. The most entrancing and addictive of games, it attracts devotees from all walks of life.

Who would have thought, for instance, that Hampstead, north London's *éminence rouge* and powerhouse of political correctness, would have a polo club? Last year, at the Cartier International, Seth Owuadey—already a keen player—invited some of his friends to get together and give polo a go. The Hampstead Polo Club was born, and has since grown exponentially. This season it has established itself 25 minutes' drive north at Woolmer's Park, near Hatfield, home of the Lucas family—perhaps the nearest we English have to a polo dynasty. Claire Tomlinson (née Lucas), the most prominent and successful English woman player, is the new club's president.

In its mission statement, the club says: "We are not on a crusade, but simply question the need to pay significant sums of money in order to play good polo and have a great time whilst doing so." This echoes a feeling increasingly evident across the country, as new small clubs start up and the game is reclaimed by the sort of people who

first promoted it—down-to-earth, sport-loving, and gripped by the thrill of it. This is not in any way to decry the high goal game and its indispensable "patrons" who have been, and are, like fairy godmothers to English polo, lifting its standards and providing golden openings for the best of our young players; it is merely to indicate very healthy growth at the game's roots.

Ross Hylton-Cox, a 36-year-old South-African-born architect, first thought of taking up the sport while reading about it in an in-flight magazine, and wondered if it were possible for an average person to learn to play. He had not sat on a horse since childhood but, a year and two 10-week courses of lessons later, he has graduated to -1, plays every weekend (indoors in winter), and contemplates acquiring a second pony.

Another early joiner of the Hampstead club was Fiona Stroudley. A 31-year-old legal executive with a record company, she was invited by her boss, one of the club's founders, to "Come along and have an introductory lesson". She did, and "That was that". Polo, one feels, almost qualifies for a government health warning!

□ For further details of the polo matches mentioned see "Summer Starts Here!"

Off to the Ascot Royal Enclosure?
Or wondering how to sneak a back seat at Lords?
Whether your plans for the season are grand
or simply fun, you need to know the drill.

Mary Haynes explains how to
have a great time.



Your Ticket to The Season

Illustrations by Satoshi Kambayashi



LORDING IT

Lord's is the top end of cricket's social pyramid: 25,000 people will pack the ground over several days for the major internationals and inter-county finals. The Benson & Hedges Cup is just one of many big matches held throughout the season here. If you haven't already got your ticket, it's time to start chatting up friends with spares. Great areas of Lord's, including the imposing Victorian pavilion, are out of bounds to all but members of the Marylebone Cricket Club (MCC), the men-only organisation which owns this holiest of holies among cricket grounds. The major requirement to obtain membership is patience. Four members must put you forward; then you may as well forget about it for around 18 years, as

CLOTHES HORSES AT ASCOT

Society, fashion... oh, yes, horses and racing, too. Royal Ascot, June 18-21, is the most glamorous, and certainly the most royal, event on the English social calendar. For four days, what is normally the Members' Enclosure is elevated to royal status and is packed full of women with thoroughbred legs, blonde manes and a different designer ensemble for each day. The elite gather to brandish their racecards, socialise, peep at the Royal Box and, if there's time left over, to watch Europe's finest racing. Forget the form!—fashion is what makes this event tick.

Outfits are planned months in advance, especially for Ladies' Day. Women must wear

this is the last time it will take to be admitted. So those keen for a jolly day out more immediately will be better off in one of the private boxes. Yet you don't have to be a member—you just have to know one who has been lucky enough to draw a box for the annual ballot. These boxes have a fabulous view plus food, drink and televised action replays.

Alternatively

Grandstand seats are also available; an application form must be returned to the club by March 1. If you have been lucky in the ballot, take a cushion, a copy of *Widen* (so you can put your neighbours right when they say, "That hasn't been done since 1950"), a radio with an earpiece for listening to Radio 5 Live and a mini-TV for replays. Other essentials include a cool-bag full of beer and endless sandwiches, and a personal stereo and good book for when rain stops play. If your concentration wanes visit the museum, where the extraordinary memorabilia include the Ashes—the celebrated but tiny urn containing remnants of a 19th-century wicket stump burnt after Australia's shock defeat of England in 1882—and a sparrow which was killed by a cricket ball. MCC ticket office tel: 0171-289 897



that which covers the crown of the head; mini-skirts are frowned upon; and bare shoulders and bare legs are forbidden (so take two spare pairs of tights in case of ladders). Men wear either black or grey morning coat, with top hat. Don't forget your black umbrella (logged ones are banned), a thermal vest (June is rarely flaming) and coins for the payphones: in an enclosure where even cameras are taboo, mobile phones would be unthinkable.

With all these niceties of etiquette being to the fore, it's overlooked, small wonder that the most often-heard remark in the Royal Enclosure is "How did they get in?" (Answer: they obtained a voucher by writing to Her Majesty's Representative, the

Ascot Office, St James's Palace, London SW1A 1BP.) Lavish picnics are *de rigueur* in No 1 Car Park, the smartest (and nearest to the Royal Enclosure) place to park. However, the waiting list is 10 years long, so don't rush to trade in the Fiesta. A great alternative is to be invited for drinks in White's marquee and then feast on lobsters and champagne in the tent next to the pre-saddling enclosure.

Alternatively

Invite yourself to the Grandstand, where ladies can wear their beloved trousers and go without a hat. Tickets (£28) must be purchased in advance. Try the Arundel restaurant for lunch and tea, and remember your binoculars to see

the Royal Box and a time form to look knowledgeable (don't get caught reading it upside down). All the private boxes are situated here. Look out for cheaper places to park on your way to the racecourse—enterprising locals who turn their lawns into car parks for the week, with prices from £5 upwards. Alternatively, avoid all the queues and the stress of driving by taking a 45-minute train ride from Waterloo, and follow the hats up the hill.

For those on a budget, entrance to the Silver Ring, from where there is a good vantage of the course, is only £6 and you can still soak up all the atmosphere. Arrive early and have your lunch picnic before racing begins at around 2.30pm.

TEA AND SERVES

Wimbledon, June 24-July 7, attracts the most glamorous collection of royals—including the Princess of Wales, most of the Kents and the Duchess of Gloucester—and their friends, who can be viewed on *massé* in the Royal Box. Programmes on the wide wicker armchairs for these front-row VIPs are the best. The best seats will be served between 1.15pm and 5.15pm in the dining-room on the balcony.

The best mere mortals can do is to find a debenture holder (their seats are superior to anything you might land in the uncovered stands) and a cushion, as well as an umbrella, a book and a tennis Nintendo for when rain stops play.

Members' Enclosure is another esteemed stop reserved for members of the All England Lawn Tennis and Croquet Club.

The bulk of the tickets for Centre and No 1 Courts are allocated by ballot. It takes great efficiency to remember to apply for tickets before December 31 of the previous year. Even if you are lucky in the ballot, the excitement wanes somewhat when you find yourself sitting in the back row. However, tickets are worth applying for, and you may be lucky and find yourself at the front. Don't forget a fan (it's incredibly hot in the uncovered stands) and a cushion, as well as an umbrella, a book and a tennis Nintendo for when rain stops play.

Alternatively

Set off early. Buy a return tube ticket to Southfields and get a ground pass, which gives access to Courts No 3 to 17 and standing room on No 2. Saunter around the outside courts, have the obligatory strawberries and cream—and take a jaunt around the museum. Start loitering around the returned-ticket booths at about 4pm, when people begin to leave the main courts. Returns cost £5 each (reduced to £3 after 5pm), and you can still get several hours' viewing in, as play often continues until 9pm. Go during the first week when there are more matches to choose among. Ticket information: 0181-944 1066.





FUN AHOY AT COWES!

The Isle of Wight, sailing Mecca of Britain, is home to the world's most famous regatta, Cowes Week, August 3-10. Thousands of sailing boats converge here for intensive racing. It is full of people talking about luffing and tacking.

Cowes has many yacht clubs. The principal ones are the Royal London, the Royal Corinthian and that pinnacle of desire for the social mountaineer, the Royal Yacht Squadron. With the Duke of Edinburgh as its admiral, it has 300 members, 150 of whom are naval commanders or higher. It helps to have friends in every club so you can get guest badges and attend one of the plethora of balls and discos held throughout the week. The key social event is the KY's ball held on the Monday, usually attended by the royal family. But the most exclusive invitation is to be asked to drinks aboard HMY *Britannia* which stands guard in the harbour,

decked in lights and bunting, sheltering the Duke of Edinburgh from hordes of royal-watchers.

While the serious 'yachties' get on with the cold and wet business of winning races, the socialites will be seeking out the house-parties (preferably on the waterfront) which are such an essential part of the regatta. For overnight stays choose Cowes' smartest hotel, the New Holmwood.

Alternatively

The cheapest and most popular way to attend Cowes is a day visit from Southampton, hydrofoils run every half hour and take 20 minutes, ferries run hourly and the crossing takes about 55 minutes. Dress for warmth, not style, and don't forget binoculars, umbrella and Deckchairs (you don't want to fall over if you do get invited onto a yacht). The best day to absorb the festive atmosphere is Friday. There are masses of stalls, a boat tour of the harbour, and at 9.30pm the most spectacular fireworks, when every single boat goes out into the Solent to watch. For further information telephone the Cowes Combined Clubs (01983 295744).



MUCHO MACHO POLO

Two of the most glamorous polo events of the season take place at the incredibly beautiful Smith's Lawn at Windsor, Berkshire: the Alfred Dunhill Queen's Cup Final on June 28 and the Cartier International on July 28. Polo is fast and furious, and when some of the world's best players are involved, it is unbelievably exciting. This year's Cartier International will be England, captained by Howard Hipwood, versus Brazil.

Invitations to the Dunhill or Cartier lunches are among the season's most coveted. Dunhill even organises a tent where you can see the likes of Jilly Cooper, Rod Stewart, Goldie Hawn and Richard Gere, rub shoulders with royals such as the Lindsays and Princess Michael of Kent. Another fan of the Queen; she sometimes pops over from the Royal Box for cucumber sandwiches and a cup of tea. Dunhill even organises a tent of smartly dressed Norland nannies to look after their guests' offspring.

A second, if not a third, language is a great asset: it helps to be as international as possible. Take a Ralph Lauren blazer to help any dress mistakes, Vuarnet or Ray-Ban sunglasses (designer names are a must) and binoculars for spotting the most handsome Argentinian player. Tea at the Hurlingham Polo Association tent (preferably with the winning captain) is a hot ticket. Or collar a member of the Smith's Lawn Enclosure and ask them to escort you there—their selection of cakes makes Patisserie Valerie's look positively dull.

Alternatively

You can have just as much fun by packing the car to capacity (you pay £15 per car, not per individual) and taking a picnic. Grandstand seats can be booked in advance and cost between £20 and £35. If there are lots of



it could be expensive, so most people prefer to take a rug and sit on the grass. The essential accessory is designer sunglasses, worn by everyone but most particularly by the glamorous blondes whom no polo player can be without. Despite its aura of elegance, polo is very much a family occasion, and entertainment for children includes jumping on divots, surveying the event at the pony lines and watching out for the Prince of Wales's Aston Martin.

Head for Smith's Lawn in Windsor Great Park to see polo at its most colourful and exciting.



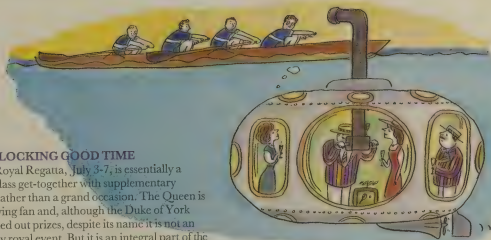
A ROWLOCKING GOOD TIME

Henley Royal Regatta, July 3-7, is essentially a middle-class get-together with supplementary rowing, rather than a grand occasion. The Queen is not a rowing fan and, although the Duke of York has handed out prizes, despite its name it's not an essentially royal event. But it is an integral part of the season with its own charm—albeit old-fashioned.

Members of the Stewards' Enclosure and their guests have the best view. Dress code is all-important: skirts must not be higher than the knee, nor must they be divided, and men may not remove their jackets. Venerable old fellows parade in boating blazers and flannels; those sporting pink socks and matching ties are members of Leander, the world's most distinguished rowing club. Eyebrows are raised at anyone brash enough to don a designer jacket with, God forbid, a label or crest. An invitation to Pimm's at Leander's headquarters is as good as being received in the Royal Box at Ascot. For those who can't face a picnic, the seafood tent in the Stewards' Enclosure does excellent crab, lobster and prawns. Police keep an eye on guests driving home: you may prefer to take the train from Paddington.

Alternatively

Everyone is welcome at the adjoining Regatta Enclosure—just turn up at any time during the festivities. This is much more informal, and although few people there are interested in the racing, it is extremely jolly and well-equipped with bars and a luncheon tent. This is the place for ogling



the athletic excellence of the teams from America's great universities, such as Harvard and Yale, as well as giants from Russia and Canada. If you must watch the racing, visit the grandstand, where the view is only marginally less favourable than in the adjoining Stewards' Enclosure. On Saturday night there are barbecues, fireworks and a funfair.

But you need not go to an enclosure at all: pull on your wellies to avoid that sinking feeling and head for the towpath to visit the start. Alternatively, get a group together, hire a boat and moor along the course on the Buckinghamshire bank of the river to watch the race. Essential are a thermos of soup (it can be very chilly), a British Rowing Almanac to understand what's going on. Or treat it as a mass picnic: in order to ensure a heatwave, go prepared for torrential rain, with a tow rope to extract yourself from the extremely muddy car park. Henley Royal Regatta tel: 01491 572153 □

For further details of the season's events see "Summer Starts Here!"



PHOTOGRAPH: THIS PAGE JANE STEVENS; OPPOSITE ROBERT PARKER

Imagine an English garden without flowers—no lush tea roses, starry magnolias, rambling honeysuckle nor clinging clematis. Instead, just abstract sculptures outlined against blue sky or green lawn. Transfer that image to hats and you have the bold new look of the summer season. For Britain's adventurous milliners have swapped horticulture for sculpture. In the hands of these high-profile hatters, traditional summer straws are twisted into a corkscrew, served up as a flat platter or rise high like a surreal version of a *Pride and Prejudice* bonnet. The mass of flowers once used for decoration have been pruned—although the petalled hats beloved of the Queen Mother never quite wither away, and there is always a ▸

TOP HATS!

*Hats
flamboyantly flourish
in London,
acknowledged millinery
capital of the world.
Suzy Menkes explores the
social climate that
inspires our outrageous
headgear and sees
British hats on all the
Continental
catwalks.*



◁ place for one perfect bloom adorning a straw crown.

Why do the British have such an aptitude to create hats—and to wear them with aplomb? The most obvious reason is that the British social season and the traditional wedding outfit—so vividly portrayed in the hit film *Four Weddings and a Funeral*—require hats to be worn. This creates a climate in which millinery can flourish.

As a result many of the art colleges, which are such a fertile spawning ground of design talent, include courses on hat making that rarely exist outside the British Isles. Young British designers across the country enjoy creating hats, first selling to friends and gradually building up small businesses.

Wearing a hat is, therefore, a continuing tradition in Britain—uniquely, even for the younger generation—whereas in Germany,

for example, hats are now associated entirely with the bourgeoisie. In America the hat is mostly a young person's statement with baseball caps and woolly hats part of street style. Although Jackie Kennedy was famous for her pillbox hats, headgear is not part of Hillary Clinton's wardrobe. Even in France, Bernadette Chirac, wife of the French President, did not wear a hat for his inauguration ceremony.

"It's part of Englishness—England is the home of the hat, it's part of our psyche," says Philip Treacy, the 29-year-old designer whose extraordinary feather sculptures and gravity-defying headgear received a standing ovation when he showed on the runway during London fashion week. Isabella Blow, the show's artistic director, rarely seen without an elaborate confection on her head, concurs:

"It is in our blood—the bowler hat began in England, it is part of our culture. There is also an English love of fun and eccentricity. We are not frightened to be unusual."

Treacy, born in County Galway in Ireland and influenced, he says, by the "emblematic" hats of the Monsignors, is so much in demand that he makes all the hats for Karl Lagerfeld at Chanel and some for Valentino and Versace. In his tiny shop in London's Elizabeth Street, he welcomes private clients, from Mick Jagger's statuesque wife Jerry Hall, and Princess Michael of Kent, to discreet county ladies. For, as he puts it: "Some of the most unflashy people like to wear a good hat."

Watching Treacy take feathers and bend them into shape or arrange vividly coloured quills like an artist's paint ▶

MAN: SHUTTERSTOCK; CHILD: DAVID JONES; HATS: JAMES



The fabulously outrageous creations by Philip Treacy, pictured on these pages, along with those of fellow adventurous British hatters, are much in demand to grace the catwalks of the world's leading designers.

The fantastic hat is a hardy perennial of the British season, and is part of its charm.



brushes is to realise that millinery is both a craft and an art. As a hat delicately quivered down the runway, it proved Treacy's claim that "it is possible to make feathers dance".

Feathers expertly caressed into a shape and moulded to the head—rather than one spiky plume stabbing the band—are the height of hat fashion.

In his new collection, Stephen Jones gathered a cluster of peacock feathers and wound them into a bright turquoise hat and stretched lace over a firmer base to give a new kind of decoration to basic shapes.

In his high-flying career as a milliner, Jones has created surreal hats—cabbage leaves, an upturned colander, and a fried egg, sunny side up. That is in the tradition of the "mad caps" and the lamb-chop hat that Salvador Dali designed for couturier Elsa Schiaparelli in the 1930s.

But Jones also has a street-wise streak that appears in the pull-on plaid hats he offers in his Miss Jones collection and in the funky Pearly Queen baseball caps he made for Tomasz Starzewski's collection for upscale international clients.

To Jones, English women have the edge. "It doesn't matter whether it is high fashion or someone wearing a battered old felt in the garden," he says. He claims that the Ascot crowd looks as though the hats belong on the heads, whereas at the Prix de Diane, at Chantilly, French women "all look as though they are wearing borrowed hats".

Jones has a French connection, for he makes hats for designer Claude Montana and has had a long collaboration with John Galiano, who is now the couturier at the house of Givenchy. Through Galiano, Jones made hats for last summer's wedding of Marie-Chantal Miller to Prince Paul of Greece. The mother of the bride and her sisters Pia and Alexandra all wore Stephen Jones' creations at the gathering of the international royal clans.

From his new shop in Great Queen Street, in London, Jones is working on his most extravagant and expensive creations for



*"It is hard to believe
that such fantasies can be
created on the eve
of the new millennium."*

Ascot week. And he is not thinking small. "For most women the idea of an Ascot hat is a big one that really makes a statement," he explains. "Maybe it is because for 364 days of the year women have to behave, they like to indulge in those few days."

To Jones, England is the home of the hat first because of the British class system. The confidence bestowed by the class system on young aristocrats often encourages them to wear extravagant hats that have not been seen in the rest of Europe for decades. He also cites "the fantasy of the royal family" with its attendant formality.

Milliner Graham Smith is in no doubt that the royal family is the heart and soul of Britain's supremacy in the field of hats. "We have the season and it surrounds the royal family," he says. "If the Queen goes anywhere officially, women have to wear a hat in her presence." The hat is, therefore, the last vestige of the crown and coronets

which delineated social status through the ages.

It is significant that when the Princess of Wales began to feel alienated from the royal court, she stopped wearing tiara or hat except on obligatory occasions. Previously she had enjoyed wearing a hat in public, as the Queen and Queen Mother always do.

Smith, whose model hats appear on the heads of Princess Margaret and many other loyal clients during the summer season, says that the days are unfortunately over when a woman would purchase a model hat (costing from £350 to £650) for each different day of the Royal Ascot meeting. But in his Crawford Street salon, he too finds there is enduring love of the big hat for Ascot.

"I've always done the sculptured look—that's my roots," he said. "In theory, hats should be getting smaller to the head, but because clothes have got softer, women do like a bit of frivolity."

Smith, like all milliners, will never talk about his private clients ("because it is a very personal thing") but, since he works closely with designers Bruce Oldfield and Jean and Martin Pallant, he has a big clientele. Wearing his other design hat, he is also a consultant design director to Kangol, whose logo has now become a symbol of cool for kids.

The readiness of the younger generation in England to wear all kinds of headgear—from the flattest baseball cap to soaring straw structures—ensures that hats will continue to flourish.

Looking at Treacy's helmet of orange feathers with just a slit for the eyes, or a cyclamen-pink halo sprouting from the forehead, it is hard to believe that such fantasies can be created on the eve of the new millennium.

But, whether it is the perambulating floral tribute or the sleek modern-art sculpture, the fantastic hat is a hardy perennial of the British summer season and is part of its originality, eccentricity and charm.

□ Suzy Menkes is Fashion Editor of the *International Herald Tribune*.



For the badge of the season
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Celebrate The Ritz' 90th birthday with a Michelin-star meal

The season at The Ritz, London, this year will be launched with a celebration of 90 glorious years this spring. Built in 1906 and recently restored to its former splendour, The Ritz Restaurant has invited guest chef, Michelin-starred Joël Garault from La Coupole, Monte Carlo, to present his specialities from May 30 to June 8. Ideal for warm summer days and balmy evenings, The Ritz Terrace and Garden is one of London's most exquisite al fresco restaurants, offering a £28 three-course luncheon menu. The Ritz Hotel, 150 Piccadilly, London W1 V9DG, tel: 0171 493 8181.



Relax with good food, rum and fun on an island in the sun

Barbados, long-time favourite with the British, has it all—a near-perfect climate with year-round sunshine, beautiful beaches and clear blue sea, watersports, cricket, good food and rum, and a fantastic range of accommodation. But there is more to Barbados than its beaches. The island is endowed with a rich heritage and many sites of historical, cultural and ecological interest—from plantation houses such as St Nicholas Abbey to tropical gardens, and a spectacular cave system—while its English links have bestowed on the island its own Trafalgar Square and place names such as Christchurch and Hastings.

For more information, contact the Barbados Tourism Authority, 263 Tottenham Court Road, London W1P 0LA, tel: 0171 636 9448.

Visit some of England's loveliest gardens from your 16th-century hotel

Set in five acres of mature gardens, the Kennel Holt Hotel dates from the 16th century and is perfectly placed for visiting the many gardens and National Trust properties in the area. There is a panelled library, drawing room, restaurant and private dining/meeting room and the food is some of the finest to be found outside London. The 10 bedrooms are individually furnished, some with four-posters. Its situation near the Kent/East Sussex border makes it perfect for visits to the opera at Glyndebourne. Kennel Holt Hotel, Goudhurst Road, Cranbrook, Kent TN17 2PT, tel: 01580 712032, fax: 01580 715495.



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There is a certain spirit in New Zealand that cannot fail to touch you, a serenity that restores mind, body and soul. Yet this is also a land of vibrance, where exhilarating thrills of adventure can be pursued in settings of outstanding natural beauty. Stay in an exclusive lodge hideaway offering top-class facilities, service and professional guides for activities such as sailing, jetboating, walking, fishing and hunting—the list is as endless as the outdoors!

For a free NZ Holiday Planner, tel: 0839 300 900 or write to New Zealand Tourism Board, PO Box 483, Addlestone, Surrey KT15 2BR.

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Enjoy a luxurious Summer Break at Tylney Hall, a magnificent country house in north Hampshire, less than 45 minutes from London. Tylney Hall's leisure facilities include two tennis courts, indoor and outdoor swimming pools, sauna and gymnasium. An 18-hole golf course is adjacent to the hotel. The award-winning Oak Room restaurant offers superb cuisine. Delicious teas are served in the elegant lounges or on the terrace, and the library offers cocktails after a leisurely walk in the 66 acres of landscaped grounds. Summer Breaks start at £79 per person including breakfast and table d'hôte dinner. Tylney Hall, Rotherwick, Hook, Hampshire RG27 9AZ, tel: 01256 764881.



Explore coral reefs from your tropical hotel

Mauritius... the very name conjures up thoughts of warm sunshine, white sands, exotic fruit and flowers... and the reality is even better. Crystal waters, ranging from deepest indigo to pale turquoise, lap the coral reef which rings the tropical island of Mauritius. Air-conditioned hotels are set in gardens of bright flowers. Fly in comfort from either Heathrow or Manchester on an Air Mauritius Airbus with friendly professional cabin crew, a choice of delicious meals and multi-channel videos. Whisk from the airport to your hotel on board an Air Mauritius helicopter! Welcome to Mauritius... your holiday has begun.

Air Mauritius, 49 Conduit Street, London W1R 9FB, tel: 0171 434 4375. Sunset Travel, 4 Abbeville Mews, 88 Clapham Park Road, London SW4 7BX, tel: 0171 498 9922. Mauritius Government Tourist Office, 32 Elvaston Place, London SW7 5NW, tel: 0171 584 3666.

Beautiful hotel and country club in forested parkland

Ashdown Park Hotel and its 186 acres of beautiful parkland in the heart of Ashdown Forest is a perfect base for the south-east of England with Tunbridge Wells, Brighton, opera at Glyndebourne and Lingfield racecourse nearby. This impressive hotel, built in 1867, boasts the RAC's supreme Blue Ribbon accolade and Red Stars from the AA. Several of the 95 bedrooms and suites have four-poster beds, whirlpool baths and panoramic views. Enjoy fine cuisine and wines in the Anderida Restaurant overlooking the immaculate lawns and lake. The exclusive Country Club has an indoor pool, sauna and gym, beauty salon and solarium. There are also tennis and squash courts, golf course, driving range, snooker and croquet. Short Break rates, throughout the summer, start at £79 per person including breakfast, table d'hôte dinner and full use of the Country Club. Ashdown Park Hotel, Wych Cross, nr Forest Row, East Sussex RH18 5JR, tel: 01342 824988.



Join Castle Ashby's house party and sleep in George II's bed

Lavish living is the hallmark of a House Party Weekend at Castle Ashby, the ancestral home of Lord Northampton, set in 200 acres of beautiful parkland between Bedford and Northampton. This year, for the first time, guests will have the opportunity of staying in the newly-restored State Suite, probably the most luxurious and unique suite of rooms in the country.

The historic State Suite has accommodated the many royal guests of Castle Ashby over the years. Now you can sleep in George II's magnificent four-poster bed and admire the famous Mortlake Tapestries and Grinling Gibbons' carvings.

Twenty-five other ensuite bedrooms, all individual in style and furnishings, have their own tales to tell too.

Castle Ashby is not open to the public, although it is available throughout the year for private and corporate events and can be taken on an exclusive-use basis. Our aim is to offer a professional but discreet service in order for our guests to enjoy the House as if it were their own.

However, Castle Ashby offers four House Party Weekends during the year when individuals can stay and enjoy the very special and relaxed ambience of this beautiful family home. Today's visitors to Castle Ashby will still receive a royal welcome.

The House Party programmes are Colts and Carriages (May 24-26); Castles and Classics (August 16-18); Country Cousins (September 20-22); and New Year's Eve (December 31-January 2 1997), offering relaxed and informal breaks with special events and excursions. Castles and Classics includes an open-air performance of *The Beggar's Opera*, a candlelit supper on the lawn, a tour of the gardens and a talk on the Formal English Garden; and Country Cousins offers an antiques treasure hunt, carriage rides round the gardens, clay pigeon



Above, The Orangery; left and below, the historic State Suite in which many royal guests have stayed; below left, the Great Hall.



shooting and gun-dog display. All this at a cost of £350 (£395 for New Year) per person, including delicious food, wine, entertainment, accommodation and VAT.

Castle Ashby is owned by the Seventh Marquess of Northampton, a direct descendent of Sir William Compton who acquired the Ashby estates in 1512. The castle was actually built

between 1574 and 1600, and throughout its long and intriguing history has played host to many illustrious guests, such as Queen Elizabeth and King James I. Henry Compton, Bishop of London, lived there in a secret part of the castle for two years following clashes with the Roman Catholic King James II; and King William III, who stayed at the castle in 1695, personally suggested the planting of four avenues of trees opposite each face of the house.

Among the most striking features are the Great Hall, much admired by Horace Walpole when he visited in 1763; the Billiard Room, designed to replicate the famous Tribuna in the Uffizi in Florence, and the Chinese Bedroom, inspired by the chance discovery of some 19th-century wallcoverings in an attic in Torloisk, Scotland.

Castle Ashby House, Castle Ashby, Northampton NN7 1LQ, tel: 01604 696696.

The British Museum Traveller takes you abroad on tours through the ages

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Explore 19th-century art in Paris with a private tour of the Musée d'Orsay and visits to collections at the Louvre, Musée Marmottan, and Musée Picasso. You will stay in a hotel in the heart of Saint Germain and dine in historic restaurants. Departs October 25, for 3 days. £520.

Experience Jordan in autumn, visiting the ancient sites of Petra, Roman Jerash, the castles of the Crusaders, and camping under the desert sky for two nights at Wadi Rum, where *Lawrence of Arabia* was filmed. Departs October 18, for 9 days. £1,395.

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IN 1996 BOTH THE BRITISH MOTOR
INDUSTRY AND THE BRIGHTON RUN
CELEBRATE THEIR CENTENARIES.
COUNTLESS FESTIVITIES ARE TAKING
PLACE THROUGHOUT THE SUMMER.
BRIAN LABAN DIRECTS YOU TO THE BEST.

When, in February 1896, the future King Edward VII enjoyed his first ride in a motor car, British transportation was on the brink of irrevocable upheaval. It was just a month after H.J. Lawson founded the British Daimler Company in Coventry, setting the stage for a motor industry that was to revolutionise our way of life.

Cars, imported from France and Germany, were already familiar in Britain, hounded by the law whenever they exceeded the 4mph speed limit. But the advent of the first home-grown motors coincided with the repeal of the notorious Red Flag Act of 1865. No longer was it necessary for a man to walk in front of any self-propelled vehicle (with or without red flag), and the speed limit was raised to a heady 12mph. This was immediately celebrated by an "Emancipation Day" run from London to Brighton—a procession which is still re-created every November for cars built before 1905.

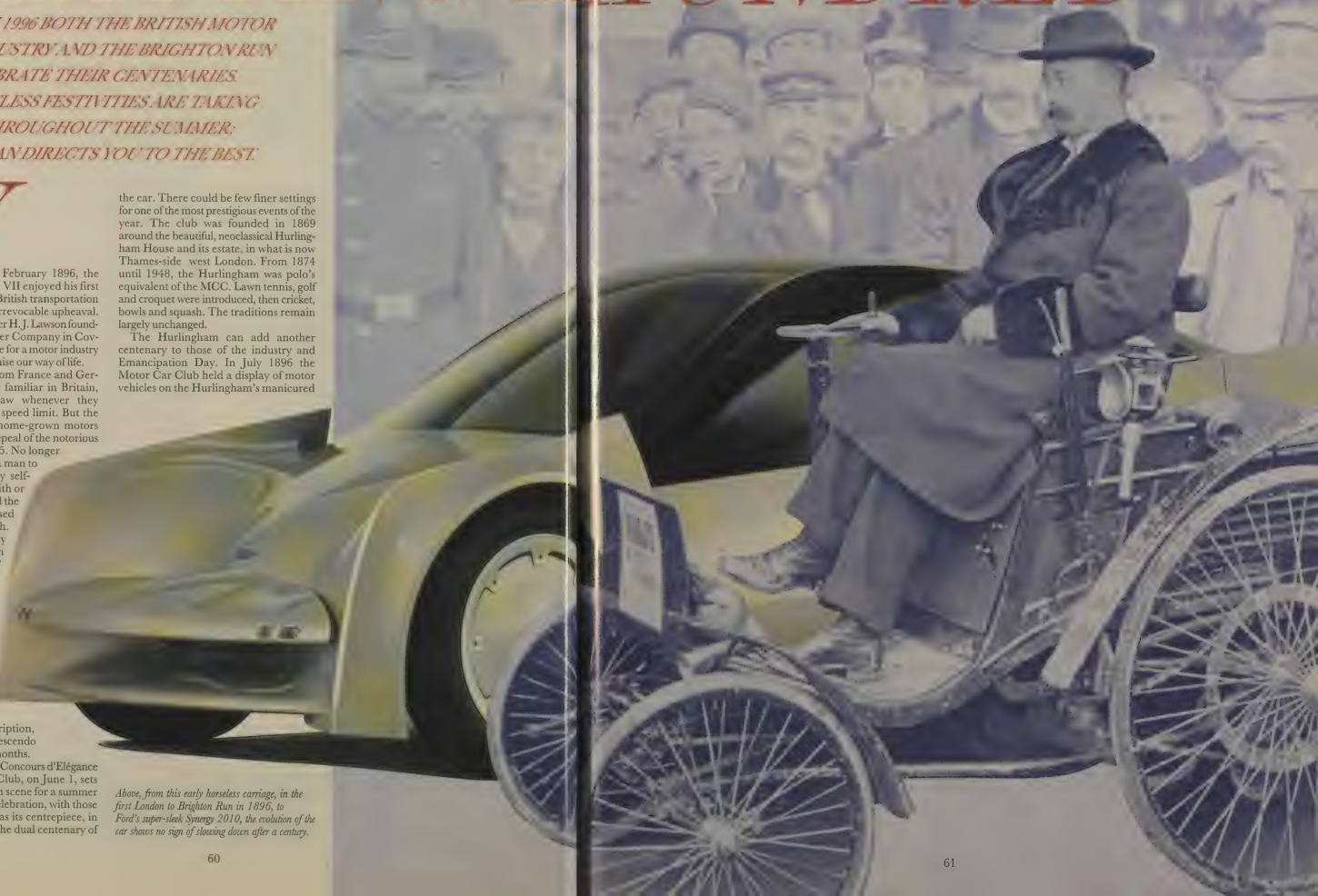
Beginning with the service of thanksgiving in Coventry Cathedral in January, 1996 is dotted with events of every description, which will reach a crescendo during the summer months.

The Louis Vuitton Concours d'Élégance at the Hurlingham Club, on June 1, sets a particularly English scene for a summer of classic motoring celebration, with those same pre-1905 cars as its centrepiece, in commemoration of the dual centenary of

the car. There could be few finer settings for one of the most prestigious events of the year. The club was founded in 1869 around the beautiful, neoclassical Hurlingham House and its estate, in what is now Thames-side west London. From 1874 until 1948, the Hurlingham was polo's equivalent of the MCC. Lawn tennis, golf and croquet were introduced, then cricket, bowls and squash. The traditions remain largely unchanged.

The Hurlingham can add another centenary to those of the industry and Emancipation Day. In July 1896 the Motor Car Club held a display of motor vehicles on the Hurlingham's manicured

Above, from this early horseless carriage, in the first London to Brighton Run in 1896, to Ford's super-sleek Synergy 2010, the evolution of the car shows no sign of slowing down after a century.





lawns, which look much now as they did then. Louis Vuitton's work was there since Georges Vuitton, son of the noted French luggage maker, had created the first car trunk: a weatherproof, black-canvas-coated shell (tailor-made for each vehicle) which housed a set of fine leather suitcases, on slides for separate removal. Since then, Louis Vuitton has made bespoke luggage (and picnic cases, champagne coolers and beauty cabinets) for the finest cars in the world, from Bugatti to Rolls-Royce.

Like the 1896 show, the forthcoming Louis Vuitton Concours d'Elégance will be a social occasion—an invitation-only motoring garden party at which many participants dress to evoke the period of their cars. Those include some of the most glamorous marques from the 1920s and 30s, in classes for the great sports cars, and post-war sports-racing and Grand Touring cars.

As has become a Louis Vuitton tradition, The Hurlingham Club Prix d'Equipe is awarded to "the best ensemble of car and occupants" among club members. The cars will be positioned on the front lawns by 10.30am and will be judged through the afternoon on originality, quality and style by an expert jury which will include former racing drivers Stirling Moss and John Surtees, Bentley enthusiast Alan Whicker, classic-car racer and Pink Floyd drummer Nick Mason, and the president of the Chrysler Corporation, Bob Lutz.

One name in particular continues to evoke everything that such an event stands for. In 1904 Mr Rolls met Mr Royce; in 1907 their first Rolls-Royce Silver Ghost ("The Best Car in the World") completed a 15,000-mile run with only one unplanned stop. In 1996 Rolls-Royce is a category-sponsor at the Louis Vuitton event alongside Christie's, Veuve Clicquot, Givenchy, Connolly Leather, Coy's, Jack Barclay and *The Spectator*—whose various trophies will all be presented during a parade and prize-giving ceremony in the early evening, followed by a picnic supper in the Hurlingham grounds. There will also be

A century of cars at Goodwood Festival of Speed, from Edwardian racers to current Grand Prix cars.

displays of current European cars, plus early motoring accessories—showing that style survives into the late 1990s and that early ingenuity knew few bounds.

It seemingly knew no bounds at the Brooklands circuit near Weybridge in Surrey, the first purpose-built motor racing track in the world and cradle of many of the most famous sporting names in the industry's history, from Bentley to Vauxhall, Riley to MG.

For three decades at the beginning of the century Brooklands was the greatest motor racing circuit of all, and one of the finest social venues. Families went there to watch the racing, take their picnics and maybe have a flutter with the on-course bookmakers. Appropriately, its motto was "The Right Crowd and No Crowding". Brooklands was also home to many of Britain's pioneer aviators, mingling with the racing motorists. The circuit was conceived by wealthy landowner Hugh Fortescue Locke King and built on his estate at Brooklands House. Some 2,000 labourers felled 30 acres of trees and moved half a million tons of earth to build the huge concrete bowl: a 3-mile-long, 100-foot-wide racetrack with two steeply banked corners linking its long, flat straights. It opened in 1907 and became the fledgling industry's most public proving-ground—even the venue for early world land-speed records, topped by Kenelm Lee Guinness's 133.7mph in 1922.

In 1935 the outright Brooklands record was set at 143.4mph by John Cobb's Napier-Railton, but after the track was given over to wartime aircraft use (Sir Barnes Wallace had his office at Brooklands and Wellington bombers were built there) it never reopened—at least not for racing. Today Brooklands is a superb museum of motoring and aviation history. Many of the original buildings have been restored and furnished exactly as they were in the 1920s, with cars and aeroplanes on display and

even with parts of the famous track cleared of invading undergrowth.

On June 16 Brooklands celebrates the centenary of the industry it helped nurture with a gathering of sporting cars which, it is hoped will include at least one example of every British sporting make. The organisers expect to see anything from 500 to 800 cars on show, many in action on the famous "test hill", and all joining in a nostalgic (and massive) parade. In the true spirit of Brooklands, it will be a day to bring the family, to enjoy a picnic, and to marvel at how motor racing and flying looked at the beginning of the century.

In Brooklands' heyday, marques like Bentley and MG began to bring Britain sporting successes. Bentley won the Le Mans 24-hour race no fewer than five times between 1924 and 1930, when most of the team's drivers were the archetypal British sporting gentleman. From the aristocratic Sir Henry "Tim" Birkin to millionaire diamond merchant Woolf Barnato, the legendary "Bentley Boys" were pure *Boy's Own Paper* hero material.

Since the demise of Brooklands, there has been no more British setting for this still rather refined sport than Goodwood, at the foot of the Sussex Downs, and the tradition continues in the Goodwood Festival of Speed, this year from June 21 to 23.

Goodwood House has been home to the Dukes of Richmond for more than 300 years. *The Sporting Life* once described its neighbouring racecourse as "the most beautiful racing arena in the world"; Edward VII saw the "Glorious Goodwood" meeting as "a garden party with racing tacked on". In 1936 the Earl of March, an accomplished racing driver, held a speed hill-climb in the park for the Lancia Car Club, and won in his own Lancia Aprilia. In 1948 (as Duke of Richmond) he opened the racing circuit, which hosted major events for almost 20 years and which promises to reopen soon with echoes of its former glory.

In three years, the Festival of Speed (conceived by the racing Earl's grandson, the present Lord March) has become another highlight of the historic calendar. Of the first event Charles March said: "What really turned me on was standing in the paddock alongside the purists, people who know far more about cars than I'll ever know, and watching their excitement. They'd be jumping up and down and then I'd look across the road and there'd be families, all smiles, simply having a great time."

Like the Hurlingham grounds, the festival's setting (in parkland around Goodwood House, and on the drives that the Earl used for his 1936 hill climb) is spectacular, the atmosphere summery and social—with dramatic action from Edwardian racers to current Grand Prix cars, classic racing motor cycles and, this year, from the 1000bhp cars of the turbocharged Grand Prix era. Last year the festival attracted more than 60,000 people—*Classic and Sportscar* magazine described it as "the wildest garden party on earth". This year, as well as celebrating the centenary,

1896 Henry Lawson founds British Daimler Company in Coventry.
 1899 Outbreak of Boer War. Sunbeam and Wolseley build cars alongside their bicycles and sheep-shearing equipment.
 1900 1,000 Miles Trial shows the car's growing practicality.
 1903 Edward VII (Britain's first royal motorist) becomes Emperor of India. Speed limit reaches 20mph, registration numbers and driving licences introduced. London marine engineers, Vauxhall Iron Works, builds its first car.
 1904 First electric train runs on London underground. Mr Rolls meets Mr Royce. Bicycle makers Rover become car makers.
 1905 Herbert Austin leaves Wolseley, starts own company.
 1907 60,000 cars in Britain. Rolls-Royce's first Silver Ghost completes a 15,000-mile run with one unscheduled stop.
 1911 The Ford Motor Company opens a factory in Manchester to become Britain's biggest car maker.
 1912 William Morris introduces his 10mph Morris Oxford.
 1914 200 different makes of car on the British market.
 1920 Car-tax increases, but pre-1914 cars pay half and a car is exempt if used only for taking servants to church or voters to polls.
 1921 Three-litre Bentley launched.
 1922 Its opposite number, the tiny, cheap Austin 7, hits the road. Marconi tries a wireless receiver in a Daimler.
 1923 MG and Triumph build their first sports cars.
 1926 Traffic lights appear in London (but traffic brought to a halt by the General Strike). Takeovers and mergers begin: Morris buys Wolseley, Rootes buys Hillman and Humber, Rolls-Royce buys bankrupt Bentley.
 1931 Cars becoming cheaper—Morris introduces a spartan 8hp two-seater for just £100.
 1935 Morris' £100 car price-tag matched by Ford's 8hp car. Transport Minister Hoare Belisha introduces driving tests, the 30mph limit and pedestrian crossings.



1937 Motor Show moves from Olympia (held there since 1905) to Earls Court. Petrol goes up from 8d to 9d a gallon.
 1940 Manufacture turns over entirely to war work. Coventry blitzed.
 1945 Recent events prompt SS Cars to change name to Jaguar. Industry adopts adage "manufacture or die".
 1948 First post-war Motor Show greets Morris Minor, Jaguar XK120 and Land Rover.
 1952 Giants Austin and Morris merge to form British Motor Corporation, later to include Jaguar and Daimler.
 1959 Arrival of cleverly compact Mini, alongside Ford Anglia and Triumph Herald.
 1963 Hillman Imp launched. Rover 2000 becomes European Car of the Year.
 1965 "Temporary" 70mph speed limit introduced.
 1973 Arab-Israeli war brings petrol queues and 50mph limit. Imports reach 25per cent of sales, rising to 33per cent by 1975.
 1980 Honda rescues British Leyland.
 1981 Launch of the DeLorean gull-winged car.
 1985 Sinclair C5 fails to revolutionise the car industry.
 1987 Aston Martin taken over by Ford.
 1989 Ford buys out Jaguar.
 1994 BMW buys out Honda.
 1995 Revival of MG sports car (the MGF).



the theme of "Dream Teams" will reassemble the pre-war Mercedes-Benz and Auto Union teams, and British teams—from BRM to McLaren—which eventually helped Britain dominate Grand Prix racing.

During the weekend cars and motor cycles compete against the clock on the hill climb, and on the circuit the Mulberry Challenge searches for "the ultimate grand touring car". In the paddock the Cartier Style et Luxe competition judges the world's greatest coach-built cars. Classic car auction specialists Brooks hosts a sale of automobilia and sporting cars; and two-wheel and four-wheel world champion John Surtees pays tribute to MV Agusta motorcycles. There is a rally competition, nostalgic flying displays and, throughout the whole weekend, one of the greatest gatherings of classic racing cars in the world (not to mention legendary drivers) remains on display with virtually unlimited access.

On the same weekend, one of the biggest events of the centenary year reaches its climax. The Rover-FIVA World Rally starts from the Palace of Holyroodhouse in Edinburgh on June 14, winds its way for the next 10 days over a route via the Lake District, York, the Peak District and Stratford-upon-Avon, before concluding on June 23 with parades starting in Stratford and passing through the Midlands and Coventry—which are still the heart of the industry today. Split by age into six groups, the

oldest cars will again be of pre-1905 manufacture, reflecting the centenary of the Emancipation Day run from London to Brighton. The most modern will have been built between 1961 and 1975, and the celebration will last for the whole of the 700-mile-plus route.

In September we are promised a somewhat different event in Coventry, with "Motor in the City: a Century of Coventry Cars", taking place on the city's ring-road. And through the summer into the autumn there are dozens of other events, from small local gatherings of one-make car clubs to a huge, £1.5 million centenary centrepiece for the International British Motor Show at the National Exhibition Centre, Birmingham, from October 19-27. There are exhibitions at motor museums from Beaulieu to Ulster, seminars and sporting trials, rallies and autojumbles.

Finally, on November 3, the largest ever London to Brighton Run will see some 600 of those pre-1905 cars in Hyde Park at 7.30 in the chilly morning to re-enact the 53-mile drive south which, in 1896, effectively guaranteed that the motor car was here to stay. It should be a fine climax to a centenary of exceptional significance □


General Motors' EV1, electric-powered vehicle, one option for the next century.

The Graphic, November 21, 1896.
 On Saturday last a new law came into force. It gets rid of the man with the red flag; it gets rid of the limit of four miles an hour; and it makes the roads as free, or almost as free, to vehicles propelled by steam or oil, or electricity, as to the costermonger's donkey-cart or to the four-horse carriage. To celebrate it was worthwhile to have a show, and the procession of motor-cars from London to Brighton was the best that could have been devised.

READERS' INVITATION

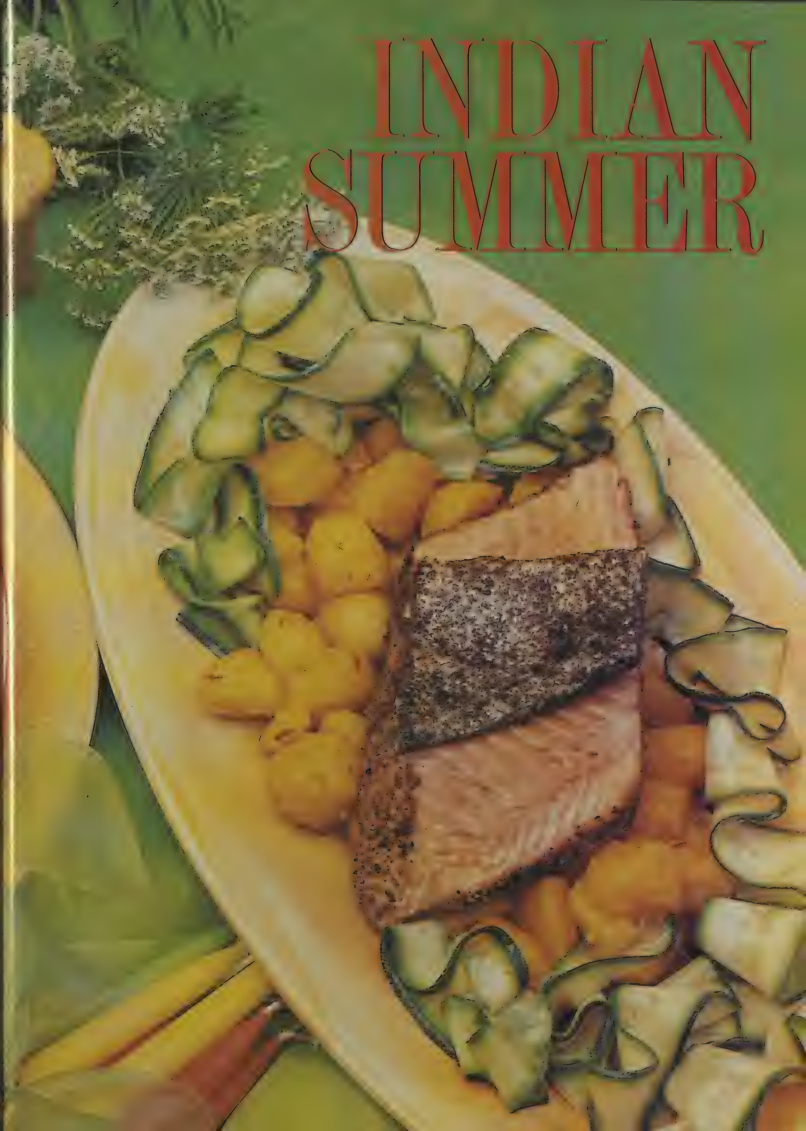
Louis Vuitton is delighted to invite 10 readers and a guest each to attend the Louis Vuitton Concours d'Élégance at the Hurlingham Club on Saturday, June 1, between 1.30pm and 4.30pm. Please write to The Editor, *Illustrated London News*, 20 Upper Ground, London SE1 9PF, stating the address to which tickets should be sent. Two tickets go to the first 10 readers to reply by May 28 so pick up your pens now!

INDIAN SUMMER



CHILLED CARROT AND
MANGO SOUP, AND SPICED
SALMON FILLETS ON A BED
OF SAFFRON POTATOES
WITH COURGETTE RIBBONS

*Spice up your summertime cooking with aromas from the East. Frances
Bissell adds exotic flavourings to transform traditional
British treats into a culinary adventure. Photographs by Linda Burgess.*



Think of summer heat, think of India. Think of India, think of spice-laden curries: rich, fragrant and often hot. And, indeed, eating a spicy, hot curry in a heatwave is as good a way as any of cooling down. That might sound paradoxical but, when you think about it, most chilli-hot food is eaten in hot climates. However, we need not go to such extremes to enjoy the extraordinary range of flavour that spices have brought to our food over the centuries.

From their appearance, it is hard to imagine that these small, insignificant, dried, fragrant, brown seeds, pods, berries, stems, roots, sap and bark were the *raison d'être* for sea-battles, voyages of exploration and centuries of empire-building.

Long before the Romans began trading for spices in India, the Greeks, Phoenicians, and ancient Egyptians were both traders and users of spices. The crusades of the 11th century reopened trade with the East, after the rise of Islam had curtailed it, depriving the well-to-do of the spices they had come to crave. Portugal, Holland and Britain were among those seafaring nations that drew and redrew the world map in search of cargoes of precious spices.

Now, as then, most of what we use comes from India and her neighbours, as well as from the Moluccas, the spice-islands of the Indonesian archipelago. I remember once following a small spice trail of my own out of Colombo's steaming heat, across the plains of rice fields and up into the hills, covered with tropical forest, around Kandy—the beginning of Sri Lanka's tea country. In the Peradeniya Botanical Gardens I saw my first nutmeg tree. I was thrilled, yet surprised, for the tree did not appear to me the least bit tropical or exotic. It was not unlike an apricot or small apple tree, although with evergreen leaves. Indeed, its fruit closely resembles an unripe apricot, and from them a jam is made.

Within lies the "core", which becomes the two spices that we know as nutmeg and mace. The nutmeg is the kernel, protected by a thin, slightly corrugated, brown shell; this, in turn, is surrounded by the aril, a lacy cover that is red when fresh, and dries to the characteristic reddish orange of mace.

I purchased whole nutmegs, mace, cinnamon and exceedingly fragrant cloves in Kandy's market, where the scent of spices vied with that of the tropical fruit and flowers. That, of course, is the ideal way to buy them and even now, after a few years, those spices seem almost as fresh as any I might pick up in a jar at the supermarket today.

Recently friends returning from Kerala, in southern India, brought me a bag of

cardamom pods, plump and pale green, which when split open revealed a tightly-packed mass of sticky, irregular black seeds. This is the finest cardamom, supremely fragrant, and a prince among spices. Avoid the white pods, which were originally green and are bleached for aesthetic reasons. The larger dark brown, or "black", pods have a slightly hairy coating and a much stronger, coarser, faintly medicinal taste.

From the same part of India come peppercorns. The Original Porter Provisions Company, at Boroughbridge in North Yorkshire, is the sole importer of Parameswaran Wynad Pepper (for stockists

for example, I always fry a generous measure of cumin first with the onions, and into a carrot salad I like to stir crushed coriander seeds and fresh coriander leaves. I also use them in chilled, lightly spiced summer soups.

In the British culinary repertoire we have long used what I call the "sweet" spices in our baked goods and confectionery. Cloves and cinnamon flavour our apple pies; nutmeg and mace flavour our rice puddings. Our rich fruit cakes owe much of their charm to the liberal use made of these spices. However, you can also use them in savoury cooking. When I slow-roast a shoulder of lamb, I might rub it with grated nutmeg, and stud it with cloves and splinters of cinnamon. Or I will use ginger and cardamom with fish—not to create a variation on a curry, but simply to produce an unusual spiced fish dish.

There are many other spices, too, to incorporate into your cooking. Ajowan, with its pronounced thyme aroma, or nigella, with its small black seeds and mild, yet spicy, flavour, make a pleasant addition to bread dough. Pungent fenugreek seeds and even more powerful asafoetida, the dried sap of a fennel-like plant, give curry its distinctive, lingering smell. Cassia, or Chinese cinnamon, has a slightly coarser flavour than true cinnamon, and is thus best suited to savoury dishes. There is bright yellow turmeric, as a powder or as a dried root, and, of course, the noble saffron—the most expensive spice—for which turmeric is sometimes substituted. Around a quarter of a million flowers of the saffron crocus, harvested by hand, yield just one pound of the precious, fragrant stigmas. Northern India, Kashmir, Egypt, Morocco and Iran are important sources of the spice as is the plain of La Mancha in Spain, where the harvest takes place in October.

Closer to home, saffron used for

centuries to be grown in Saffron Walden and, to a lesser extent, in the West Country, where there is a continuing tradition of using it in baked goods, such as saffron buns and cakes. But it is much more versatile than that. I like to use its golden threads to flavour custards, ice-creams, rice-pudding, bread, mashed potatoes, sauces for fish and chicken and, of course, for famous rice dishes, such as risotto, paella and pilau.

Spices can add an elegant note to summer drinks; for example, you might flavour a tea-based punch with cinnamon and cardamom, or use the same spices to make a peach lassi: buttermilk, peeled ripe peaches and fresh mint, blended until smooth. Or try the traditional ginger-beer, a welcome addition to many summer buffet tables. ▽



*CARDAMOM AND ROSE-WATER ICE
WITH CRISP, GINGERSY BRANDY-SNAPS.*

tel: 01423 324114). Unlike all other black pepper, which is picked before maturity and left to ripen and darken in the sun, pepper from the Wynad district of Kerala is not picked from the vine until ripe. It has a fragrant, piercing, strong, hot flavour and is the best I have ever tasted. This is the one to use to enliven your strawberries: simply slice the fruit, grind on a little Wynad black pepper and add a splash of your best balsamic or aged sherry vinegar—as they do in Modena or Jerez, respectively.

Cumin and coriander are both indispensable in my kitchen, where I keep both whole seeds and ground spices. Apart from their obvious uses in curries I find them excellent with pulses and with root vegetables. When I make black-bean soup,



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CHILLED CARROT AND MANGO SOUP

1 small onion, peeled and sliced
1 tsp each ground cumin, coriander and cardamom
1 lb / 500g organic carrots, scrubbed and sliced
3 in / 7.5 cm orange or tangerine zest
2 1/4 pt / 1.25 l vegetable stock
1 large, ripe mango
several sprigs of fresh mint
salt and freshly-ground pepper
For serving
crème fraîche, or buttermilk, to taste

Fry the onion in a little oil until golden, and then stir in the spices. Fry for a few more minutes, then add the carrots, zest and stock. Simmer until the carrots are tender.

Peel and chop the mango. Strip the leaves from the mint sprigs. Put both in a blender, or food-processor. Pour the cooked vegetables and stock on top. When cool, process until smooth, then sieve.

Chill the soup until required, then season to taste. Enrich it with *crème fraîche*, if you wish, or swirl in some buttermilk, when you serve it. Serves four to six.

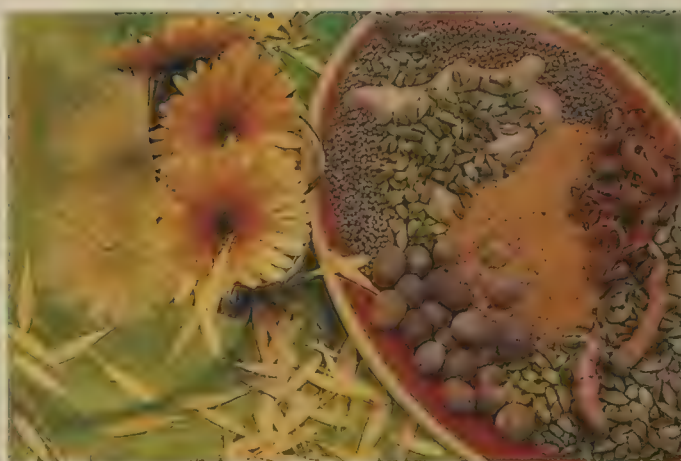
SPICED SALMON FILLETS ON A BED OF SAFFRON POTATOES, WITH COURGETTE RIBBONS

For this recipe it is important that the fish is scaled before filleting, as the skin is left on for serving. I buy a whole fish and have it scaled and filleted, then cut it into neat rectangles of the size that I need. Save any salmon trimmings, perhaps for a spiced salmon tartare: mix the chopped fish with ground cumin and cardamom and add chopped shallots, ginger and chilli.

6 x 6 oz / 175 g wild salmon fillets, skin left on
1 tbsp each whole seeds of mustard, cumin, coriander and nigella
seeds from 8 to 10 green cardamom pods
1/4 tsp each ground ginger, cinnamon and mace
6 black peppercorns
1 scant tsp coarse sea salt
2 lb / 1 kg waxy potatoes
6 fairly large courgettes
good pinch of saffron filaments
1 tbsp sunflower oil
a few mint leaves
To serve
sprigs of fresh mint and coriander
For the sauce (optional)
7 fl oz / 200 ml fish stock
7 fl oz / 200 ml white wine or cider
5 fl oz / 150 ml coconut milk

In a mortar grind all the spices and seasoning and rub them over the fish, including the skin—when cooked crisp, it is very good to eat. Set aside for the moment.

Peel the potatoes, and cut into chunks. Use a swivel potato-peeler



EAST MEETS WEST AS BRITISH DISHES ARE GIVEN A TOUCH OF SPICE.

for the courgettes: shave the flesh into thin strips, 1 to 2 cm wide and the length of the courgette. You will quickly get the hang of this. Do not use the seedy core.

Boil the potatoes in lightly salted water until barely done. While the potatoes are cooking, steep the saffron in a tablespoon of boiling water. Drain the potatoes, add the saffron liquid and cook for a few minutes more. If you prefer, you can crush them with a fork to make a rough, uneven texture. If you use floury rather than waxy potatoes the texture will be more like mashed potatoes with lumps; if so, turn them into a nice smooth mash, with butter and milk. Keep the potatoes hot while you fry the courgettes.

Heat the oil in a frying-pan, and fry the tangled ribbons of courgette. The oil will be absorbed quickly as the courgettes wilt. Add a little water, if necessary, and cook for a minute or two more, stirring in the mint.

Put the courgettes to one side while you heat a non-stick pan, or put some butter or oil in a heavy frying-pan. When it is hot put in the fish, skin side up, and let it cook for just 30 seconds. Then turn the fish over and cook it skin side down until the skin is crisp and the fish is done to your liking.

To serve, place a bed of potatoes on individual plates, or on a serving platter, position the fish fillets on top, skin side up and with the skin peeled halfway back and folded under to the middle on each piece. Surround with the courgette ribbons and garnish, if liked, with sprigs of fresh mint and coriander.

If you wish, after the fish has cooked, deglaze the frying-pan with the fish stock, white wine or cider, and coconut milk. Boil it down to reduce by half to two-thirds, for a well-flavoured sauce. Serves six.

SWEET SPICED SHOULDER OF LAMB ON A BED OF AUBERGINE WITH A MINT AND CARROT SAMBAL
3-4 lb / 1.35-1.85 kg shoulder of lamb
2 large aubergines, sliced

1 tbsp sea salt
12 cloves
2 in / 5 cm cinnamon stick
12 cardamom pods
1 blade mace
2 tbsp sunflower oil
1 large onion, peeled and thinly sliced
2 tsp coriander seeds, ground
1 tsp black peppercorns, crushed
9 fl oz / 250 ml lamb stock or water

For the gravy
11 fl oz / 300 ml coconut cream
2 fl oz / 50 ml white wine vinegar
2 in / 5 cm each cinnamon stick, pandanus leaf and lemon grass
1 in / 2.5 cm piece fresh ginger root, peeled and grated
3 cloves garlic, peeled and crushed
2 shallots, peeled and thinly sliced
2 or 3 chillies, seeded and chopped
2 tsp mustard seed, ground
1 tsp anchovy paste
1/4 tsp fenugreek, ground
For the sambal
1 tbsp desiccated coconut, lightly toasted
2 or 3 cloves garlic, peeled and chopped
1/4 tsp coarse sea salt
1 or 2 green chillies, seeded and chopped
handful of fresh mint leaves, chopped
1/4 tsp sugar
1 lime, juice and grated zest
2 shallots, peeled and finely chopped
2 carrots, peeled and grated

Trim any fat from the meat. Put the aubergines in a colander, salt them and leave to drain. Fry the first four spices for a few minutes in the oil, in a heavy frying-pan, then add the onion and remaining spices. Raise the heat and brown the lamb all over. Rinse and dry the aubergine and, in a separate pan, brown it lightly in extra oil. Put the aubergine in a casserole, and add the lamb, spices and onion on top. Deglaze the frying-pan with stock or water, and pour over the meat. Cook for two to two-and-a-

half hours in a preheated oven at 160°C/325°F/gas mark 3.

To make the gravy, put all the ingredients in a frying-pan, bring to the boil, and simmer for 20 to 30 minutes until thickened. Add the cooking juices from the lamb and aubergine and cook for a few minutes more. Serve with the meat.

For the sambal, put the coconut, garlic, salt, chilli, mint, sugar and lime in a food-processor and process to a paste. Put the shallots and carrots in a bowl, and mix in the paste. Let the flavours develop for 10 minutes or so before serving. Serves six.

CARDAMOM AND ROSE-WATER ICE

18 fl oz / 500 ml skimmed milk
seeds of 6 cardamom pods
4 tbsp skimmed milk powder
7 oz / 200 g white marzipan, cut in pieces
2 tbsp almond liqueur (optional)
2 tbsp rose-water

Scald the milk with the cardamom seeds. Remove from the heat, whisk in the skimmed milk powder and then add the marzipan. Stir occasionally until it has melted, returning to the heat if necessary.

When cool, stir in the liqueur, if using, and the rose-water. Freeze the mixture in a sorbetière, ice-cream maker, or in a plastic box in the ice-making compartment of your freezer. (If using the latter, stir from time to time during freezing.)

Transfer the ice to the fridge to “ripen” for 30 minutes before serving. Brandy-snaps (see below) are the perfect accompaniment. Serves four to six.

BRANDY-SNAPS

2 oz / 50 g unsalted butter
2 oz / 50 g caster sugar
2 tbsp golden syrup
2 oz / 50 g plain flour, sifted
good pinch ground ginger
1 tbsp brandy
2 tsp grated lemon rind

Grease the handles of some wooden spoons, on which to shape the brandy-snaps. Heat the butter with the sugar and syrup in a small, heavy saucepan until the butter has melted. Remove from the heat. Mix in the rest of the ingredients. Line a baking sheet with silicone paper, and drop scant teaspoonfuls of the mixture on the sheet, well spaced out. Bake in a pre-heated oven at 180°C/350°F/gas mark 4 for eight to 10 minutes until golden and lacy. Remove from the oven, leave to firm up for a minute then, using a palette-knife, lift the brandy-snaps off the paper and mould them, while still warm and pliable, around the spoon handles. When set, remove and cool on wire racks. Makes about 20 □

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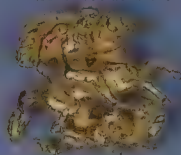
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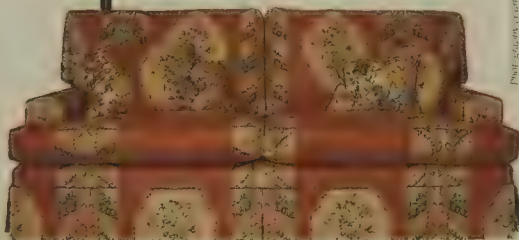
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SUMMER STARTS HERE!

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ALL THAT'S
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THROUGHOUT
THE SUMMER
SEASON

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ROSA MUNDI BY FRANCES BROOMFIELD/PORTAL GALLERY

THEATRE

The attention-grabbing dominance of Stephen Sondheim's musicals is challenged by *Martin Guerre*, from the creators of *Les Misérables* & *Miss Saigon*. The Open Air Theatre in Regent's Park tempts fate by staging *The Tempest*, & Paul Scofield makes a welcome return to the stage for *John Gabriel Borkman*. Some more unusual performances to look out for include David Troughton's darkly comic Richard III & Zoë Wanamaker playing a dog in *Sylvia*.

Addresses & telephone numbers are given on the first occasion a theatre's entry appears.

Blue Remembered Hills. Patrick Marber directs Dennis Potter's 1979 TV play about the innocence & cruelty of childhood, in which a group of seven-year-olds (portrayed by adults) play & fight together one summer's day in 1943. The cast includes comedian Steve Coogan & Geraldine Somerville. *Lyttelton, National Theatre, South Bank, SE1*

Salad Days:

Julian Slade's 1950s hit is back at the Vaudeville.



The Comedy of Errors. This year's repertory season in Regent's Park begins with Shakespeare's tale of mistaken identity involving two sets of identical twins. Ian Talbot directs. Opens May 28. *Open Air Theatre, Regent's Park, NW1* (0171-486 2431). **Communicating Doors.** Alan Ayckbourn's fitfully amusing time-hopping comedy thriller involves a call-girl (an excellent Adie Allen) who has the chance to change both her future & her past. Despite some enjoyable performances, the convoluted plot holds up the comedy. *Savoy, Strand, WC2* (0171-836 8888).

★ HIGHLIGHT ★

Company. Stephen Sondheim's revue-style musical meditates on the pain & pleasure of marriage as a bachelor (Adrian Lester) observes the marital ups & downs of five couples in New York. Sam Mendes' clever, entertaining revival won Olivier awards for himself, Lester, & Sheila Gish as a rich Manhattan bitch, although Sophie Thompson, as a hilariously nervous bride-to-be, also deserves a prize. Until June 26. *Albery, St Martin's Lane, WC2* (0171-369 1730).

The Devil is an Ass. After reinvigorating Ben Jonson's *Volpone* for the National, Matthew Warchus turns his attention to a lesser known Jonson comedy for the RSC. It's a bit like *Doctor Faustus* played as a pantomime in which a buffoonish country squire (a memorably manic David Troughton) in London sells his soul to one of Satan's mischief-makers. Boisterous entertainment exuberantly played. Until Aug 27. *The Pit, Barbican, Silk St, EC2* (0171-638 8891).

The Ends of the Earth. A British geologist (an over-intense Michael Sheen) searches for a mystic in the Balkans who may be able to cure his ailing daughter in

London. David Lan's atmospheric but elusive play, exploring marital conflict & spiritual enlightenment, is overburdened by too many ideas that fail to connect into a dramatically satisfying whole. *Cottesloe, National Theatre, South Bank, SE1* (0171-928 2252).

Funny Money. Ray Cooney appears in his own farce involving a briefcase full of used £50 notes. This is defiantly old-fashioned comedy made fun by an endearing cast. With Sylvia Syms, Rodney Bewes & Henry McGee. *Playhouse, Northumberland Ave, WC2* (0171-839 4401).

An Ideal Husband. Peter Hall's enjoyable production of Wilde's play about political corruption returns with a new cast that includes David Rintoul, Nicola Pagett & Nicky Henson. Until July 27. *Old Vic, Waterloo Rd, SE1* (0171-928 6655).

John Gabriel Borkman. Richard Eyre directs Paul Scofield, Vanessa Redgrave & Eileen Atkins in Ibsen's gloomy play about a disgraced banker who still dreams of financial glory. Opens July 11. *Lyttelton, National Theatre, Jolson.* Brian Conley is sensational in the title role of this lavish, well-designed musical biography of Al Jolson which acknowledges the selfish, egotistical side of the entertainer as well as his talent. Good support comes from John Bennett as his agent & Sally Ann Triplett as his second wife, Ruby Keeler. *Victoria Palace, Victoria St, W1* (0171-834 1317).

A Little Night Music. Stephen Sondheim's musical about the complicated romantic world of a middle-aged lawyer in turn-of-the-century Sweden is intelligently staged by Sean Mathias. Melancholy but absorbing, it features a superb cast, including Siân Phillips, Patricia Hodge, & an Olivier-award-winning performance by Judi Dench. *Olivier, National Theatre, South Bank, SE1* (0171-928 2252).

Mack & Mabel. Jerry Herman & Michael Stewart's musical comedy about the romance between early Hollywood comedy mogul Mack Sennett & his leading lady Mabel Normand has some catchy songs but an unexciting storyline & uninspired choreography. It's a pity the show can't match the energy of its score or the well-judged comedy of leading lady Caroline O'Connor. *Piccadilly, Denman St, W1* (0171-369 1734).

Martin Guerre. The new musical by *Les Misérables* & *Miss Saigon* collaborators Alain Boublil & Claude-Michel Schönberg is an adaptation of a 1982 Gérard Depardieu film. A 16th-century peasant arrives in a French village claiming to be the man

Passion: Michael Ball & Maria Friedman in a new Sondheim musical.



IVAN KYNGE

who left his wife & child eight years earlier. Iain Glen plays the seemingly reformed title character who may be an imposter. Declan Donnellan directs. Opens June 21. *Prince Edward, Old Compton St, W1* (0171-447 5400).

Mary Stuart. Schiller's romantic tragedy, which creates a fictional encounter between Mary Queen of Scots & her cold captor Queen Elizabeth I, is theatre in the grand manner, with highly charged confrontations & lengthy set speeches. French film actress Isabelle Huppert, in her British stage début as the impetuous Mary, sometimes struggles with the dialogue but grows in stature as her character accepts her fate, while Anna Massey's Virgin Queen is a superb portrayal of repressed emotion. Sadly, Howard Davies' direction is as lumbering as the set changes. *Lyttelton, National Theatre.*

Mind Millie for Me. Peter Hall is reunited with designer Gerald Scarfe & many of the actors from his 1994 Feydeau hit *An Absolute Turkey* for another Feydeau farce. In a cast that includes Neil Pearson, Nicholas le Prevost & Alfred Marks, Felicity Kendal plays a mistress who needs her lover's best friend to pose as her husband. *Theatre Royal, Haymarket, SW1* (0171-930 8800).

Paint Your Wagon. Ian Talbot directs the first London production since 1953 of Lerner & Loewe's musical about two prospectors sharing the same wife during the California Gold Rush. Songs include "Wandrin' Star" & "I Talk to the Trees". Opens July 26. *Open Air Theatre, Regent's Park.*

Passion. Jeremy Sams stages the British première of Stephen Sondheim & James Lapine's musical in which a cavalry officer (Michael Ball) from Milan, involved with a married woman, is transferred to an

outpost where a colonel's plain, bookish daughter (Maria Friedman) becomes infatuated with him. *Queen's, Shaftesbury Ave, W1* (0171-494 5590).

The Prince's Play. Tony Harrison adapts Victor Hugo's drama *Le Roi s'amuse* (the source of Verdi's *Rigoletto*) & relocates the action to Victorian London. Ken Stott plays a court jester turned music-hall comedian who wants to avenge the shabby treatment of his daughter by the Prince of Wales. *Olivier, National Theatre.*

The Relapse. John Vanbrugh's cynical Restoration satire about sex, money & social climbing is decoratively staged by Ian Judge. Although Victor Spinetti can't fail to grab your attention as the outrageous Lord Foppington, it's the supporting players (including Christopher Godwin as an ancient matchmaker & Sheila Steafel as a rustic nurse) who gain the biggest laughs. Until June 15. *The Pit, Barbican.*

Richard III. Steven Pimlott's starkly designed, static production is essentially a showcase for David Troughton's startling performance in the title role, which turns Shakespeare's cunning politician into a malign jester who is always self-consciously acting. The play's political dimension & pathos, as well as the rest of the cast, are swamped by this mesmerising star turn. June 27-Aug 29. *Barbican Theatre, Barbican, Silk St, EC2* (0171-638 8891).

Romeo & Juliet. Adrian Noble's handsome-looking production presents Shakespeare's lovers as disturbed teenagers in a self-destructive relationship rather than as romantic adolescents torn apart by fate & family. Zubin Varla & Lucy Whybrow, as the youthful leads, are often more petulant than passionate & seldom make their tragic plight moving. Until Aug 27. *Barbican Theatre, Barbican.*



DOVONAL COOPER

Twelve Angry Men, left, with Timothy West & Peter Vaughan. **Mary Stuart**, right, with Isabelle Huppert, & Anna Massey as Elizabeth. **Richard III**, below, has a startling performance from David Troughton.



DONALD COOPER



CLIVE BARDA

Salad Days. Julian Slade & Dorothy Reynolds' jolly musical about a magic piano that makes everybody dance returns to the theatre where it originally ran in 1954-60. Acerbic cabaret duo Kit & the Widow are among the cast of bright young things for Ned Sherrin's revival. *Vaudeville, Strand, WC2 (0171-836 9987)*. **Stanley.** Pam Gems' portrait of visionary British artist Stanley Spencer, for whom religion & sex were equally important, is over-long & lacks a satisfying dramatic shape. But Antony Sher gives a meticulous, moving performance as the artist & there's some humour to be had from his complicated marital arrangements. Good support, too, from Deborah Findlay as his ex-wife & Anna Chancellor as his bitchy current spouse. *Cottesloe, National Theatre*. **Sylvia.** A curious piece of whimsy by American playwright A.R. Gurney in with Zoë Wanamaker as a talking dog who helps a mild-mannered man through his mid-life crisis. *Apollo, Shaftesbury Ave, W1 (0171-494 5070)*. **The Tempest.** If a wet summer is forecast, Denis Quilley's Prospero may well conjure up real thunder & lightning for Patrick Garland's open-air production. Opens June 13. *Open Air Theatre, Regent's Park*.

Tolstoy. James Goldman's drama dissects the tempestuous marriage of the Russian author Leo Tolstoy & his wife Sonya. The tormented couple are played by F. Murray Abraham & Gemma Jones. *Aldwych Theatre, Aldwych, WC2 (0171-416 6003)*.

Tommy. Pete Townshend's rock opera about "the deaf, dumb & blind kid who sure plays a mean pinball" has been adapted into a breath-takingly designed spectacular. Paul Keating equips himself well as the troubled teenager who becomes a pop messiah, but the rest of the cast can only play second fiddle to the stunning visuals & the ear-splitting score. *Shaftesbury Theatre, Shaftesbury Ave, WC2 (0171-379 5399)*.

Twelve Angry Men. Reginald Rose's 1954 drama (memorably filmed in 1957, with Henry Fonda) focuses on a murder-trial jury whose guilty verdict is challenged by one doubting member. Harold Pinter directs a Who's Who of character actors, including Timothy West, Kevin Whately, Peter Vaughan & Tony Haygarth. *Comedy, Panton St, SW1 (0171-369 1731)*.

War & Peace. Having already magically adapted *Anna Karenina* & *The Mill on the Floss* for the stage, Helen Edmundson now tackles Tolstoy's family epic set during the Napoleonic wars. Nancy Meckler directs this touring production by Shared Experience. Opens June 25. *Cottesloe, National Theatre*.

OUT OF TOWN

RSC season at Stratford: At the Royal Shakespeare Theatre: **As You Like It**, with Niamh Cusack as Rosalind, directed by Steven Pimlott, until Oct 5. **Macbeth**, with Roger Allam & Brid Brennan, directed by Tim Albery, until Oct 5. **Troilus & Cressida**, with Joseph Fiennes & Victoria Hamilton, directed by Ian Judge, July 24-Oct 4. At the Swan Theatre: **The White Devil** by John Webster, directed by Gale Edwards, until Oct 5. **Three Hours After Marriage**, a 1717 comedy by John Gay, Alexander Pope & John Arbuthnot, until Oct 5. **The General from America**, a new play by Richard Nelson about Benedict Arnold, directed by Howard Davies, July 23-Oct 4. At The Other Place: **The Herbal Bed**, a new play by Peter Whelan about Shakespeare's eldest daughter, until Sept 30. **The Comedy of Errors**, directed by Tim Supple, July 3-Sept 12. **The Learned Ladies** by Molière, directed by Steven Pimlott, July 25-Oct 4. *Royal Shakespeare*

Theatre, Stratford-upon-Avon, Warwicks CV37 6BB (01789 295623).

Chichester Festival season: At the Festival Theatre: **Mansfield Park** by Jane Austen, adapted by Willis Hall, with Liza Goddard, directed by Michael Rudman, until July 20. **Beethoven's Tenth** by Peter Ustinov, with John Neville & Peter Ustinov, directed by Joe Harmston, May 29-July 21. **When We Are Married** by J.B. Priestley, with Dawn French & Leo McKern, directed by Jude Kelley, July 24-Aug 17. At the Minerva Theatre: **Simply Disconnected**, a new play by Simon Gray, with Alan Bates, until June 1. **Talking Heads** by Alan Bennett, with Maggie Smith & Margaret Tyzack, June 5-29. **Uncle Vanya** by Chekhov, with Derek Jacobi, Frances Barber & Alec McCowen, July 3-27. **Hedda Gabler** by Ibsen, with Harriet Walter, July 31-Aug 17. *Chichester Festival Theatre, Chichester, W Sussex PO19 4AP (01243 781312)*.

Company: Stephen Sondheim's musical is clever & entertaining.



DONALD COOPER



CINEMA

The Coen brothers' new film *Fargo* returns them to the world of the stylised thriller set in small-town America, the genre that was their 1984 debut *Blood Simple*. Both brothers write, Joel directs & Ethan produces. In *Fargo* Joel's wife, Frances McDormand, is brilliant as an unlikely sleuth. Al Pacino makes his directing debut with *Looking for Richard*, a fresh examination of Shakespeare's *Richard III*. From Britain, Mike Leigh's *Secrets & Lies* continues his hilarious & painful scrutiny of familial relationships.

Angus. An unlikely winner of the king's crown at the Freshman Winter Ball, young Angus (Charlie Talbert) is obliged to impress his cheer-leading dream girl (Ariana Richards) but others are out to thwart him. Patrick Read Johnson's high-school romantic comedy is high on charm, & excellent adult performances are provided by Kathy Bates as his truck-driving mother, & George C. Scott as his cunning old grandfather. Opens May 24.

The Confessional. A feature debut by the Canadian stage-director Robert Lepage, it is set in Quebec City in the early 1950s when Alfred Hitchcock was shooting *I Confess* on location. A 16-year-old pregnant girl unburdens her secret to a young priest in the church where filming is taking place. Later, in modern times, Lothaire Bluteau plays a man returning to Quebec for his father's funeral. The two stories become cleverly entwined. Opens June 7.

Empire Records. The daily round of life in a record store is eventful. One employee has decamped with the ill contents, a girl assistant has shaved her head, a past-it teen star is making a personal appearance & the manager has 24 hours to stop a corporate takeover. Allan Moyle's entertaining film stars Anthony LaPaglia, Maxwell Caulfield & Debi Mazar. Opens June 28.

An Eye for an Eye. In John Schlesinger's new film Sally Field plays a well-ordered mother with a good marriage & satisfying job. Her world is destroyed when an intruder murders her daughter & is later released on a technicality. She decides that she must take on the role the law has relinquished, in spite of the dangers. The rest of the cast includes Kiefer Sutherland, Ed Harris, Beverly D'Angelo & Joe Mantegna. Opens June 21.

Girl 6. In Spike Lee's film Theresa Randall plays a young actress in New York who to survive takes a job as a phone sex operator. The opportunities to create fantasies & alternative personalities lead to the awakening of her sense of self-discovery. Lee, who wrote & directed, plays her neighbour, & the cast also includes John Turturro, Quentin



Fargo: Frances McDormand as the pregnant judge's chief & John Carroll Lynch as her husband.

How to Make an American Quilt. The Australian director Jocelyn Moorhouse employs a strong female cast in this examination of the way women of different ages relate to men, with the making of a wedding quilt & the integration & contrast of its patterns supplying the metaphor. Anne Bancroft, Ellen Burstyn, Kate Nelligan, Samantha Mathis, Winona Ryder & Alfre Woodard are among those appearing. Opens June 14.

I Confess. A reissue of Alfred Hitchcock's atmospheric 1952 thriller set in Quebec City in which a priest (Montgomery Clift) hears a murderer's confession, then finds himself accused of the crime but because of his vows is unable to clear himself. With Karl Malden & Anne Baxter. Opens June 28.

The Juror. An artist & single mother (Demi Moore), serving on the jury for the trial of a Mafia chief, is lured on by a shadowy hood (Alc Baldwin) to persuade the others to reach an acquittal, otherwise her son will be murdered. In Brian Gibson's tense film she finds herself isolated & unable to trust anyone. Opens June 14.

Looking for Richard. Al Pacino's version of Shakespeare's *Richard III*, which he also directed, is an original, innovative cinematic interpretation of the play, offering new insights. The cast also includes Winona Ryder, Alec Baldwin, Aidan Quinn & Estelle Parper. Opens May 31.

Mr Holland's Opus. Patrick Sheane Duncan's screenplay is fairly bland, but Richard Dreyfuss has a considerable presence in this story of a musician who with some reluctance becomes a teacher. After 30 years of trying to install a love of music into his charges, often in frustration, he achieves his greatest satisfaction. Glenn Headly co-stars & Steven Herek directs.

Muppet Treasure Island. Robert Louis Stevenson's great yarn is given a fresh going-over by Jim Henson's Muppets, with Kermit as Captain Smollett, Fozzie Bear as Tralovey & Miss Piggy as Benjamin Gunn. The edge is diminished by too many humans in the cast, including Billy

Now & Then: Demi Moore & Melanie Griffith look back on their youth.

How to Make an American Quilt: Winona Ryder with the symbolic wedding quilt.

Muppet Treasure Island: A new treatment of the great adventure.



Connelly, Jennifer Saunders & Tim Curry as Long John Silver. Jim Hawkins is played by Kevin Bishop & the film is directed by Brian Henson. **My Life & Times with Antonin Artaud.** A homage to the drug-crazed, poetic genius of French theatre, played by Sami Frey, Post-war Paris in monochrome has a steady, authentic look in Gérard Mordillat's film, which is based on Jacques Prevert's biography. Prevert is played by Marc Barbès. Opens May 31.

Now & Then (PG). In Leslie Linka Glatter's debut as director four women (Melanie Griffith, Demi Moore, Rosie O'Donnell, Rita Wilson) recall their past in Indiana in 1970 as they cross the threshold of adolescence. Their 12-year-old selves are played by four up-and-coming young actresses. In youth they were close friends, sharing new experiences, but later in life they wonder what they ever had in common. Opens June 7.

Le behémote & Lies. In Mike Leigh's new film a young black woman meets her natural, white, mother for the first time since infancy, with amazing repercussions. The cast includes the newcomer Marianne Jean-Baptiste, Brenda Blethyn, Timothy Spall & Phyllis Logan. Opens May 24.

Steal Big, Steal Little. Andy Garcia plays two roles in this comedy, co-written & directed by Andrew Davis, in which orphaned twin brothers who have grown up into contrasting personalities battle over the inheritance of a rich relation. Opens June 21.

Up Close & Personal. There is more than a passing resemblance to *A Star is Born* in this story of a television weather girl (Michelle Pfeiffer) who cons her way from Nevada to a job in Miami. She is taken under the wing of an ace newscaster (Robert Redford) whose career is sliding. He perceives through her gauche performances qualities that will send her to the top & they become lovers. The director is Jon Avnet. Opens June 7.

The Prince of Homburg. British premiere of Henze's opera based on Kleist's play. Nikolaus Lehnhoff, who has achieved striking success at Glyndebourne, directs Elgar Howarth conducts. June 22, 26, 28, July 1, 5. ENO season ends on July 6.

GLT HEADLASH SCHOOL OF MUSIC DRAMA Barbican Centre, EC2 (0171-638 8891). Linda di Chamounix. A Donizetti rarity directed by Stephen Medcall, conducted by Clive Timm is sung by students who are about to embark on a professional career. An opportunity to spot future stars. June 6, 8, 10, 12.

HOLLAND PARK THEATRE Holland Park, W8 (0171-602 7856). Carmen, performed by European Chamber Opera. June 3-8, 11-15.

OPERA

The Royal Opera continues its Verdi Festival with five further additions to the canon. This year's highlight is Don Carlos, which explores the deep conflicts between love & duty, church and state. English National Opera gives the British premiere of Hans Werner Henze's *Prince of Homburg*. Glyndebourne stages Handel's *Theodora* & Alban Berg's *Lulu* for the first time. Open-air performances are given in London's Holland Park, at Garston near Oxford & in the grounds of stately homes in many parts of the country.

ENGLISH NATIONAL OPERA London Coliseum, St Martin's Lane, WVC (0171-632 8300).

Fidelio. Graham Vick's abstract staging sets Beethoven's opera on a cross-shaped platform which evokes neither the domestic nor the prison scenes. But Anthony Rolfe Johnson gives a powerfully moving portrayal of the captive Florestan, & Kathryn Harries is touchingly vulnerable as his wife Leonore, though her voice lacks the cutting edge for the heroic passages. May 25, 29, June 1, 6.

Ariodante. Eminent Hollandian mezzo-soprano Ann Murray again sings the title role in David Alden's imaginative production, conducted by Ivor Bolton. May 24, 30, June 4.

Salome. Kristine Ciesinski plays the willful princess in David Levenson's new staging of Richard Strauss's suffocatingly decadent work, which he set to Oscar Wilde's play, with Robert Hayward as Jokanaan; Andrew Litton conducts. May 25, 31, June 5, 7, 12, 14, 19, 21, 24, 27, July 3.

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Sweeney Todd: Demon Barber of Fleet Street. A musical thriller in Stephen Sondheim. June 18-22.

Il trovatore, given by English Festival Opera. June 25-29, July 3-6. Falstaff, staged by Palace Opera. July 9-13.

Don Giovanni, performed by European Chamber Opera. July 23-27, 30-Aug 3.

Il barbiere di Siviglia, given by Europa. Aug 6-10.

Un ballo in maschera, staged by Opera Holland Park. Aug 13-17.

ROYAL OPERA Covent Garden, WVC (0171-304 9060).

Die Entführung aus dem Serail. Elijah Moshinsky's staging in Sidney Nolan sets, with Eva Mei as Konstanze, Kurt Streit as Belmonte. 1993 Cardiff Singer of the World. Inger Dam-Jensen as Blonde, Kurt Rydl as Osmijn. May 24-29, June 1.

Fidelio: Anthony Rolfe Johnson as Florestan & Kathryn Harries as Leonore.

★ HIGHLIGHT ★ Don Carlos. Bernard Haitink conducts this new production by Luc Bondy, which had a triumphant reception when it opened recently in Paris.

Written by Verdi for the Paris Opera, it is sung in the original French. The acclaimed tenor Roberto Alagna sings Carlos, with Karina Mantilla as Elisabeth de Valois, the princess he loves but who is married for reasons of state to his father, King Philip II, sung by Jose Van Dam. Thomas Hampson plays Carlos's friend, Rodrigo, Martine Dupuy is the treacherous Princess Estelle.

GLT HEADLASH SCHOOL OF MUSIC DRAMA Barbican Centre, EC2 (0171-638 8891). Linda di Chamounix. A Donizetti rarity directed by Stephen Medcall, conducted by Clive Timm is sung by students who are about to embark on a professional career. An opportunity to spot future stars. June 6, 8, 10, 12.

HOLLAND PARK THEATRE Holland Park, W8 (0171-602 7856). Carmen, performed by European Chamber Opera. June 3-8, 11-15.

Nabucco. Tim Albery's staging updates the action from biblical to modern times to no good effect. Mark Elder conducts; Gregory Yurish sings the title role, with Sylvie Valayre/Cynthia Makris sharing the role of Abigail & books making their last debut, Samuel Ramey/Kurt Rydl as

Zaccaria, June 13, 15, 20, 26, July 3, 6.
Giovanna d'Arco, June Anderson sings Joan of Arc in this Covent Garden premiere, directed & designed by Philip Prowse, conducted by Daniele Gatti, June 21, 27, 29, July 25.
La traviata, Angela Gheorghiu & Elena Kelesidi share the title role in Richard Eyre's heavily ornate staging, with Roberto Alagna/Vincenzo La Scala as Alfredo & Thomas Allen/Dmitri Hvorostovsky as Giorgio Germont. Simone Young conducts, July 8, 10, 11, 13, 15, 16, 18, 19.
Il corsaro, Evelino Padò conducts a concert performance, with José Cura, Maria Dragoni & Barbara Frittoli, June 10, 21.
Alzira, Mark Elder conducts a concert performance, with the Chilean soprano Verónica Villarroel in the title role, July 9.

Don Carlos, Promenade concert performance of the Italian version at the Royal Albert Hall, July 20.
 Royal Opera season ends on July 19.
OUT OF TOWN
 CAMBRIDGE CONCERTS

Garsington, Oxford (01865 301636)
Albert Herring, Stephen Unwin directs Britten's comedy which pokes fun at English village life. Cast includes Pauline Tinsley, Nigel Douglas & Clifford Grant; Stephen Barlow conducts, June 20, 22, 29, July 7, 14.
Il Turco in Italia, Italian director Stefano Vissoli & designer Susanna Rossi just make their British debut; cast includes Steven Page as Geranio & Mary Hegarty as Fiorilla. Wafiq Kani conducts, June 21, 25, July 1, 5, 10, 13.
Idomeneo, American tenor Jon Garrison sings the title role, with Melaine Diener as Ili & Jean Rieby as Idamante, in a production by David Fielding, conducted by Stewart Bedford, June 28, 30, July 4, 6, 9, 12.
 GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (0273 819131)
Theodora, One of Handel's less familiar operas opens the season in a new production by Peter Sellers, conducted by William Christie, with

Dawn Upshaw in the title role. May 24, 26, June 1, 3, 9, 12, 15, 17, 21.
Così fan tutte, Trevor Nunn's stylish staging on board an Edwardian cruise ship, Susan Graham & Scherif Krigelhorn sing the deceived sisters; Franz Welser-Möst conducts, May 23, 25, 30, June 2, 8, 11, 16, 22, 29, July 4, 6, 9.
Yevgeny Onegin, Revival of Graham Vick's outstanding production, conducted by Gennadi Rozdzenevsky, with the Polish baritone Wojciech Drabowicz as Onegin, Elena Prokina as Tatiana, Louise Winters as Olga, Marlin Thompson/Mathias Zachariassen as Lensky, June 7, 10, 14, 24, 30, July 5, 8, 13, 16, 21, 25, 28, 30, Aug 3, 6.
Arabella, Adriane Piezonka sings the title role, with Wolfgang Brendel as Mandryka; John Cox directs, Dierck Bernet conducts, June 23, 28, July 1, 7, 11, 14, 19, 22, 26, Aug 4, 8, 11, 14, 18, 24.
Lulu, Graham Vick directs this first Glyndebourne production of Berg's harrowing opera, whose heroine meets her death at the hands of Jack the Ripper; Andrew Davis conducts. The demanding role of Lulu is sung by Christine Schäfer, with David Kuebler as Alwa, Kathryn Harries as Countess Geschwitz, Wolfgang Schönteufel & Dr Schönteufel as Dr Schönteufel & Dr Schönteufel. July 15, 20, 24, 27, Aug 1, 9, 13, 16, 19.
Ermione, Welcome revival of last year's triumphant staging of a Rossini rarity, conducted by Andrew Davis. Anna Caterina Antonacci sings the title role. Aug 2, 5, 7, 10, 12, 15, 17, 20, 22, 25.

OPERA HOUSE
 Box office 0171-419 1449/1444 4444.
Madam Butterfly, Pearl Fishers, *Bolton Hall, Nottingham*; Aug 3, 4.
Battle Abbey, Sussex; Aug 10, 11. *Bolton Castle, Derby*; Aug 17, 18.

Yevgeny Onegin,
 Elena Prokina & Wojciech Drabowicz in the lead roles at Glyndebourne.



FEAST OF VERDI

Through its series of Verdi Festivals, Covent Garden is to perform all 28 of his operas over a period of seven years, culminating in 2001, the centenary of the composer's death. To the Verdi-loving openhearted to hear such rarities as *Alceste* and *Il corsaro* is irresistible, but the ancillary events are proving every bit as popular. These cover the whole gamut, from study days when eminent international scholars delve into the music, libretti and background of the operas, to an event for would-be opera stars—a chorus singalong open to all comers for which no previous singing experience is necessary. There are readings of the plays on which Verdi based some of his operas, by such great dramatists as Schiller and Byron, plus introductory talks on some of the less familiar scores. This year's programme is headed by the monumental *Don Carlos*, which Verdi wrote for the Paris Opéra in 1867 and which will be sung in the original French. The revised Italian version, which the composer made for the Italian premiere in 1884, will also be

OPERA NORTH
Grand Theatre, Leeds (0113-245 9351).
The Marriage of Figaro, New production by Caroline Farnes, conducted by Richard Farnes, with Clive Bayley as Figaro, Linda Kitchen as Susanna, Janis Kelly as the

Countess, William Dazilly as the Count, June 4, 6, 8, 10, 12, 14.
The Duenna, Revival of Roberto Gerhardt's comedy to celebrate the composer's centenary, June 5, 7, 13, 15.
La bohème, Margaret Richardson & Alan Oke sing Mimì & Rodolfo in Phyllida Lloyd's production, June 11.
 On tour
Also Medea, Cherubini's 1797 opera is directed by Phyllida Lloyd, with Josephine Bagshaw in the title role. Thomas Raudall as Jason, Norman Bailey as Creon. Paul Daniel conducts. *Pelican Manchester*, (0161-242 2503); *Unitil May 25*. *Theatre Royal, Nottingham (0115 948 2626)*; May 28-June 1. *Theatre Royal, Norwich (01603 630900)*; June 18-22.

SCOTTISH OPERA
Alceste, by Gluck, *Turandot*, by Puccini, *La traviata*, by Verdi, *Theatre Royal, Glasgow (0141-332 9000)*; *Unitil June 1*. *Theatre Royal, Newcastle (0191-232 2861)*; June 4-8. *Festival Theatre, Edinburgh (0131-529 6000)*; June 13-22.

performed, with a different cast, during the Promenade Concert season at the Albert Hall. Both are conducted by Bernard Haitink. When *Nabuccodonosor* was due to be given its London premiere at Her Majesty's Theatre in 1846, its librettist subject was prohibited by law and the Hebrews in the story had to be transformed into Babylonians for the occasion. Even its title was changed. When it appears at Covent Garden this summer in Tim Albery's staging it will have undergone another transformation, in time, to the 20th century. Although categorised as one of Verdi's less familiar scores, it does include the most famous of all the superb choruses he wrote—"Va pensiero", the moving lament of the captive Israelites. This was adopted as an anthem by the Italian nationalists in the later part of the 19th century, and the crowds who watched the funeral in Milan of the man whose music so fervently expressed their hopes and aspirations started spontaneously to sing it as Verdi's cortege passed through the streets. The third new production is *Giovanna d'Arco* (Joan of Arc), which is based on Schiller's play *The Maid of Orleans*, and the challenging title role will be sung by the American coloratura soprano June Anderson. A further series of performances of *La traviata* with two different casts will introduce some exciting new singers to London and on two evenings it will be relayed on to the big screen outside the Royal Opera House in the Covent Garden Piazza, where in past summers as many as 8,000 people have crammed in to watch other operas. Two more Verdi rarities will be heard in concert: *Il corsaro*, conducted by Mark Elder, which is based on Byron's story about the pirate Corrado, and *Alcina*, from a story by Voltaire about an African princess who is loved by a tribal chief and the Spanish governor. Many of the festival events will be broadcast on BBC Radio 3 and an exhibition of set designs and costumes from Verdi's time to the present will be at the Theatre Museum.

Don Carlos:
 Roberto Alagna, above left, as Carlos, with the dying Rodrigo, sung by Thomas Hampson. **Nabucco:** Tim Albery's staging, right, updates the action.



NEW THEATRE OPERA
 Box office: 0171-413 1443/1444 4444.
Carmen, Marriage of Figaro, *Kirkby Hall, Northants*; July 6, 7.
Kimbrough Castle, Warwick; July 13, 14.
Framingham Castle, Suffolk; July 24, 25.
OPERA HOUSE
 New Theatre, Cardiff (01222 394844).
Cavalleria rusticana/Pagliacci. Two fine productions by Elijah

Moshinsky, the former in a richly evocative Sicilian setting & the players of the latter touring in a beaten-up lorry. Dennis O'Neill sings both tenor leads, with Bonaventura Buttone alternating as Turiddu & Anthony. Her sharing can't, Anne-Marie Owens sings a powerful & moving Santuzza, Rosalind Sutherland is the flighty Nedda,

Carlo Kizit/Julian Smith conducts. **Faust**, Charles Mackerras conducts a new production by Christopher Alden, with Paul Charles Clarke as Faust, Alynne Miller as Margherite, Alastair Miles as Mephistopheles. **The Rakewell Progress**, Paul Groves is Tom Rakewell, with Carin Wyn Davies as Anne & Donald Maxwell as Nick Shadow; Carlo Kizit conducts & Matthew Warchus directs. **Apollon**, Oxford (01865 244544). May 28-June 1. *Hippodamia*, Bristol (0117 929 9444); June 4-8. *Meffius*, Southampton, (01703 297771); June 11-15.

DANCE
Ballet Rambert, Britain's oldest established dance company, under its new artistic director Christopher Bruce, returns to London to celebrate its 70th anniversary at the Coliseum. Its founder, Marie Rambert, danced on the same stage with Frederick Ashton in the company's inaugural season in 1926. Birmingham's Royal Ballet visits Covent Garden, its spiritual home, with some of its latest productions. The Royal Ballet closes the season with a cross-section of its repertory. English National brings favourite works to the Festival Hall.

★ HIGHLIGHT ★
Birmingham Royal Ballet, Double bill: new productions of *Barbed Offering*, Ashton's ballet to music by Glazunov, & *Carmine Barana*, David Bintley's choreography to Orff's score, which is based on Hardy's novel, to music by Paul Read, May 22, 25 (mke). Triple bill: Balanchine's *Theme & Variations* & Agn & Bintley's *'Still Life' at the Penguin Café*, May 23, 27. *Royal Opera House, Covent Garden*, WC2 (0171-304 4000).

English National Ballet, *Swan Lake*, Bolshoi ballerina Raisa Svirskhova's production, June 14,

Pagliacci, *Elijah* Moshinsky's fine staging for the Welsh National Opera.

15 (mke). Triple bill: new works by Matthew Hart & Christopher Dean, & artistic director Derek Deane's bravura showpiece *Papaya*, June 17, 18 (mke). *Cinderella*, Michael Cordor's production of Prokofiev's ballet, with costumes & sets by David Walker, June 19, 20, 21, 22 (mke). *Festive Hall*, South Bank Centre, SE1 (0171-960 4242). **Grupo Corpo**, Brazil's leading contemporary dance company brings two programmes *Missa de Oton*, set to Mozart's *Orphanage Mass*, June 18-20; & 21, a fusion of Brazilian exuberance & rigorous classical dance, June 21, 22 (mke). *Sadler's Wells*, *Roadway Arts*, E20 (0171-713 6000). **Rambert Dance Company**, The company returns to London to open its 70th-anniversary season, bringing two mixed programmes, Jiri Kylian's *Petit Mort*, Ohad Naharin's *Avant* 7, Robert Cohan's *Sadler's Wells*, Christopher Bruce's *Meeting Point*.

Herman Schmerman:
Bonnie Hunsom in William Forsythe's ballet.

July 9, 12, 13. New work by Bruce to Michael Nyman's music for the film *The Piano*, Anthony Tudor's *Choreography*, *Elégie*, Bruce's *Roulet*, which is danced to eight of the Rolling Stones' greatest hits, July 10, 11. *London Coliseum*, St Martin's Lane, WC2 (0171-632 8300).

Royal Ballet, Kenneth MacMillan's *Manon*, July 17, 20 (mke), 22, 24, 31. *Swan Lake*, Anthony Dowell's production of the Petipa/Ivanov choreography, July 23 (mke), 27 (mke), Aug 3 (mke). Mixed programme including *Rhapsody*, *Herman Schmerman & diversions*, July 25, 26, 29. *Twey's Art World*



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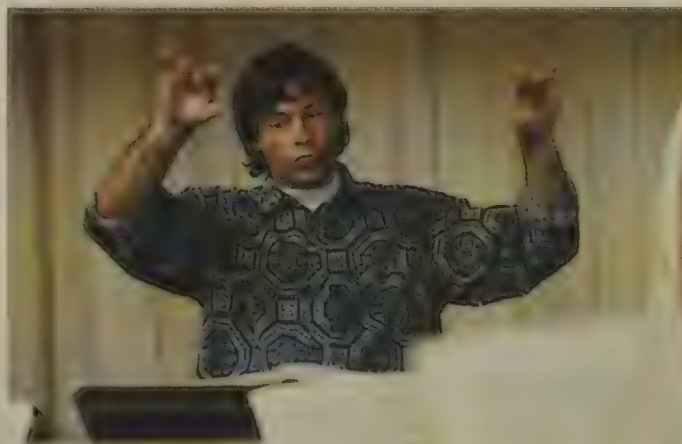
Mr Worldly Wise:
Twyla Tharp's ballet to be seen at Covent Garden.

Wise, July 30, Aug 1, 2. *Royal Opera House, W2* (0171-304 4000).
Rosas Dance Company. Anne Teresa de Keersmaecker's company in *Un Moto di Gioia*, danced to Mozart concert arias. July 3. *Royal Festival Hall, South Bank, SE1* (0171-960 4242).
Compagnie Ea Sola. This troupe from Vietnam performs *Secheresse et Pluie*, an allegory of war & death. June 14, 15. *Queen Elizabeth Hall, South Bank, SE1* (0171-960 4242).
Tap Dogs. 1995 Olivier-award-winner Dein Perry brings his athletic sextet of tap-dancers back to London for a short season. Until June 8. *Lyric, Shaftesbury Ave, W1* (0171-494 5045).
Trisha Brown Dance Company. This modern American troupe presents Trisha Brown's most recent work, *M.O.*, set to Bach's *Musical Offering*, with her enduring *Set & Reset*, with decor by Robert Rauschenberg & music by Laurie Anderson. May 24, 25. *Queen Elizabeth Hall*.
OUT OF TOWN
Northern Ballet Theatre. *Swan Lake*. *Theatre Royal, Glasgow* (0141-332 9000); June 4-8. *Theatre Royal, Newcastle* (0191-232 2061); June 11-15. *Don Quixote*, *Palace, Manchester* (0161-242 2503); June 18-22.

MUSIC

The world's biggest music festival, the Henry Wood Promenade Concerts, opens on July 19 and runs for eight weeks. The South Bank's summer music festival, Meltdown, features the Finnish composer Magnus Lindberg. And there are open-air concerts beside the lake at Kenwood & at Marble Hill all summer.

ALBERT HALL
Kensington Gore, SW7 (0171-589 8212).
Henry Wood Promenade Concerts. Nightly July 19-Sept 14, 7.30pm unless indicated.



MARCUS STENZ

Diana Ambache:
She appears as solo pianist & directs her own orchestra at the Queen Elizabeth Hall.

BBC Symphony Orchestra & Chorus. Andrew Davis conducts Haydn's oratorio *The Creation*. July 19.
Royal Opera House Chorus & Orchestra. Bernard Haitink conducts Verdi's *Don Carlos*, in the five-act Italian version. July 20, 6pm.
London Sinfonietta & Chorus. Markus Stenz conducts Weill's opera *The Silver Lake*, sung in German. July 21.
Bournemouth Symphony Orchestra. Yakov Kreizberg conducts Goldschmidt's *Passacaglia Op 4*, Mendelssohn's *Violin Concerto*, with Christian Tetzlaff. Shostakovich's *Symphony No 11*. July 25, 7pm.
London Symphony Orchestra. Mstislav Rostropovich conducts Lutoslawski's *Novelletto*, Britten's *Four Sea Interludes & Passacaglia* from *Peter Grimes*. Shostakovich's *Symphony No 5*. July 26.
BBC Symphony Orchestra, Chorus & Singers. Rafael Frühbeck de Burgos conducts Falla's *Suite Atlántida*, Ravel's *Piano Concerto* for the Left Hand, with Louis Lortie, Beethoven's *Symphony No 7*. July 28.
BBC National Orchestra of Wales. Mark Wigglesworth conducts John Pickard's *The Flight of Icarus*, Shostakovich's *Cello Concerto No 1*, with Steven Isserlis, Rachmaninov's *Symphony No 2*. July 31.
BBC Symphony Orchestra. Gennady Rozhdestvensky conducts Bruckner's *Symphony No 2*, Stravinsky's *Capriccio for Piano & Orchestra*, with Viktoria Postnikova, the London première of Schnittke/Rozhdestvensky's *Dead Souls*. Aug 1.
Les Arts Florissants. William Christie conducts Handel's opera *Semele*. Aug 5, 6.30pm.



ROBERT CARPENTER TURNER

Russian National Orchestra. Mikhail Pletnev conducts Lyadov's *Kikimora*, *The Enchanted Lake*, *Baba-Yaga*, Mozart's *Clarinet Concerto*, with Michael Collins, Shostakovich's *Symphony No 10*. Aug 8, 7pm; Haydn's *Symphony No 94 (Surprise)*, Schnittke's *Viola Concerto*, with Yuri Bashmet, Prokofiev's *Symphony No 7*. Aug 9, 7.30pm.
Stravinsky Day. Birmingham Royal Ballet & Contemporary Music Group perform a semi-staged version of *The Soldier's Tale*, 4pm. BBC Symphony Orchestra & New London Chamber Choir: Oliver Knussen & James Wood conducts *Tres Sacrae Cantiones*, *Monumentum pro Gesualdo di Venosa* as CD annum, *The Flood*, 6.30pm. Birmingham Contemporary Music Group, Taverner Choir: Andrew Parrott conducts *Cantata*, *Concerto for piano & wind*, with Wayne Marshall, Mass. 9.30pm. Aug 11.

Kiri Te Kanawa:
Concerts at the Barbican & Hampton Court Palace.
Markus Stenz: *Conducts Weill at the Proms.*



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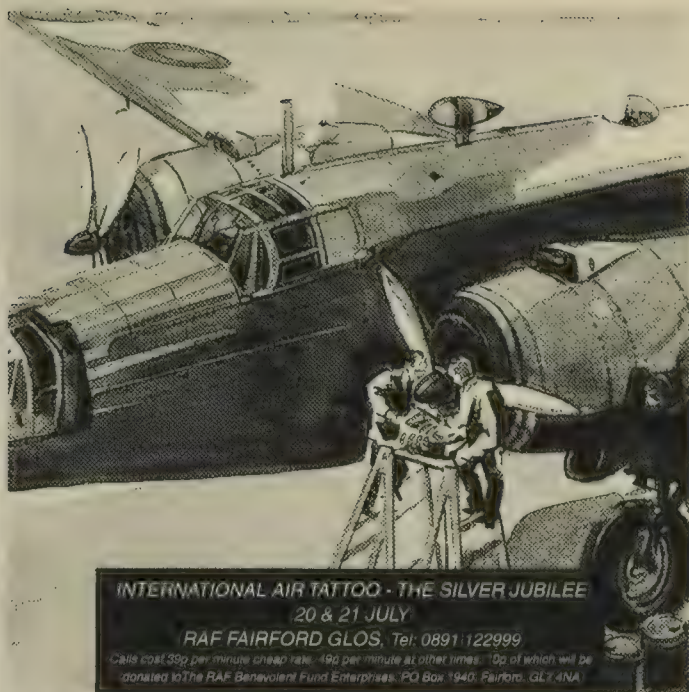


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Oslo Philharmonic Orchestra.

Mariss Jansons conducts Rossini's Overture *The Italian Girl in Algiers*, Grieg's *Solveig's Song*, *Solveig's Lullaby*, *From Monte Pincio*, *A Swan*, *Spring*, with Barbara Bonney, Aug 18; Bartók's Music for Strings, Percussion & Celesta, the UK première of Alfred Janson's Interlude for Orchestra, Dvorák's Symphony No 9 (From the New World), Aug 19.

New York Philharmonic.

Kurt Masur conducts Strauss's *Till Eulenspiegel*, the London première of Ned Rorem's Cor anglais concerto, with Thomas Stacy, Tchaikovsky's Symphony No 5, Aug 20; Brahms' Violin Concerto, with Anne-Sophie Mutter, excerpts from Prokofiev's *Romeo & Juliet*, Aug 21.

Glyndebourne Festival Opera.

Andrew Davis conducts a semi-staged performance of Berg's *Lulu*, with Christine Schäfer. Aug 23, 6.30pm.

Berlin Philharmonic Orchestra.

Claudio Abbado conducts Brahms' Piano Concerto No 1, with Radu Lupu, & Symphony No 1, Aug 28; with the BBC Symphony & London Symphony Chorus, Mahler's Symphony No 2 (Resurrection), Aug 29.

English Hall.

Silk St, EC2 (0171-638 8891).

Royal Philharmonic Orchestra.

Daniele Gatti conducts Schubert's Overture *Rosamunde*, Beethoven's aria "*Ah! perfido!*", with Amanda Roocroft, Mahler's Symphony No 4, May 30; Ravel's *Mother Goose* suite, Hindemith's Concert Music for Brass & Strings, Brahms's Symphony No 1, June 4; 7.30pm.

Philharmonia Orchestra.

Yevgeny Svetlanov conducts Rachmaninov's Piano Concerto No 3, with Evgeny Kissin, Stravinsky's *Firebird* Suite (1945). June 5, 7.30pm.

London Symphony Orchestra.**Kenwood Lakeside:**

Open-air concerts on Saturday evenings throughout summer.



ENGLISH HALL

André Previn conducts Matthews' *Machines & Dreams*. Gershwin's *Rhapsody in Blue*, Dvorák's Symphony No 8, June 6; Maw's *Spring Music*, Mozart's Violin Concerto No 3, with Gil Shaham, Dvorák's Symphony No 8, June 11; Haydn's Symphony No 104, Strauss's *Death & Transfiguration*, & with Kiri Te Kanawa, the Countess's arias "*Dove sono*" & "*Porgi, amor*" from Mozart's *The Marriage of Figaro* & the closing scene from Richard Strauss's *Capriccio*, June 13; 7.30pm.

Royal Philharmonic Orchestra.

Valery Gergiev conducts Debussy's *La mer*, the world première of Alexander Tchaikovsky's *Harold in Russia*, for viola & orchestra, with Yuri Bashmet, Prokofiev's Symphony No 2, June 7, 7.30pm.

André Previn, piano, LSO Chamber Ensemble. Mozart, Beethoven, Mendelssohn. June 18, 7.30pm.

London Symphony Orchestra.

Kent Nagano conducts Mendelssohn's String Symphony, Takemitsu's *Fantasma/Cantos II*, Strauss's *Also sprach Zarathustra*, July 7; the world première of MacMillan's *The World's Ransoming*, Mahler's Symphony No 6, July 11; Berlioz's *The Damnation of Faust*, with Susan Graham, mezzo-soprano, Giuseppe

Sabbatini, tenor, Natale de Carolis, bass, July 14; 7.30pm.

South Bank Centre, SE1 (0171-960 4242).

Bach Choir, English Chamber

Orchestra. David Willcocks conducts Handel's *Solomon*. May 22, 7.30pm.

Philharmonia Orchestra. Djasug Kakhidze conducts Rimsky-Korsakov's *Capriccio Espagnol*, the UK première of Kancheli's Lament in memory of Luigi Nono, Tchaikovsky's Violin Concerto, with Gidon Kremer, June 9; 7.30pm.

Philharmonia Orchestra. Kurt Sanderling conducts Chopin's Piano Concerto No 2, with Maria Joao Pires, Schubert's Symphony No 9 (Great), June 25; Mozart's Piano

Steven Isserlis:

He plays a Shostakovich concerto at the Proms.

Pavarotti is following in the footsteps of his great predecessor Beniamino Gigli in taking "*Torna a Surriento*" into his repertory. Of the two Spaniards, Carreras has made "*Granada*" one of his recital numbers as well as songs from *West Side Story*, which he famously recorded in English. Domingo, with a wider command of language, is able to provide variety with items from German operettas. He has already appropriated the Richard Tauber favourite "*Dein ist mein ganzes Herz*", and his Rome item from Spanish zarzuela—traditional operatic genre in which he received his early training—was one of the highlights of the programme. There is little doubt that Pavarotti is the showman of the trio. In Rome he was not only on his home ground but also in his natural element in front of a crowd of 6,000. If all seats at Wembley, priced from £35 to £350, are sold, he will have a far bigger gallery to play to. But even at his solo concert under the torrential British rain in Hyde Park he kept a firm grip on his drenched audience and gave a good impression of enjoying the occasion as much as his ardent fans did.



THE THREE TENORS IN LONDON

ELIZABETH ZENSHIN



Concerto No 13, with Mitsuko Uchida, Bruckner's Symphony No 4 (Romantic), June 27; Schumann's Piano Concerto, with Alfred Brendel, Beethoven's Symphony No 3 (Eroica), June 30; 7.30pm.

Murray Perahia, piano. Handel, Scarlatti, Schumann, Chopin, June 26, 7.30pm.

QUEEN ELIZABETH HALL

South Bank Centre, SE1 (0171-960 4242).

Orchestra of the Age of Enlightenment.

Christophe Rousset conducts Campra, Handel, Rameau, May 29; Simon Rattle conducts Haydn's oratorio *The Creation*, to mark the orchestra's 10th anniversary, July 13; 7.45pm.

Louis Lortie, piano. Chopin's complete Etudes, June 2, 3.30pm.

Russian State Academic Choir. Stanislav Gusev conducts the UK première of Tavener's *Feast of Feasts* & works by Rachmaninov, Chesnokov, Bortnyansky, June 4, 7.45pm.

Eugene Sarbu, violin, **Carmina Sarbu**, piano. Brahms, Mozart, Enescu, Beethoven, June 5, 7.45pm.

Ambache Chamber Orchestra. Diana Ambache is solo pianist & director in works by Mozart, Nanette von Schaden, Grazyna Bacewicz, June 18, 7.45pm.

Meltdown 1996. Finnish composer Magnus Lindberg is in charge of this year's South Bank summer music festival, which draws together apparently opposing strands of Finnish culture & more besides. His own latest work will be performed by the London Sinfonietta, conducted by Markus Stenz (June 30), & he takes to the keyboards in a concert with Toimii, which includes conductor Esa-Pekka Salonen & cellist Anssi Karttunen (June 22,23). Composer & pianist Heiner Goebbels performs his "scenic concert" *The Liberation of Prometheus* (June 27), June 22-July 6.

WEMBLEY STADIUM

Box office: 0181-900 1234.

The Three Tenors. Carreras, Domingo & Pavarotti sing popular songs & arias, July 6. See panel.

WIGMORE HALL

36 Wigmore St, W1 (0171-935 2141).

Dmitri Hvorostovsky, baritone, **Mikhail Arkadiev**, piano.

Tchaikovsky songs, Mahler's *Lieder eines fahrenden Gesellen*, Sviridov's St Petersburg song cycle, May 23, 7.30pm; May 26, 7pm.

Dawn Upshaw, soprano, **Olaf Bär**, baritone, **Helmut Deutsch**, piano. Schumann's *Myrthen*, Theodor Chanler's *Eight Epitaphs*, Barber's *Hermit Songs*, May 29, 7.30pm.

Alicia de Larrocha, piano. Soler, Granados, Schumann, June 7, 7.30pm.

Galina Gorchakova, soprano,

Larissa Gergieva, piano. Songs by Glazunov, Grechaninov, Rubinstein, Arensky, Cui, June 10, 7.30pm.

José van Dam, bass-baritone, **Maciej Pikulski**, piano. Songs &

lieder by Brahms, Wolf, Duparc, Ibert, Poulenc, June 20, 7.30pm.

Anthony Rolf Johnson, tenor, **Graham Johnson**, piano. Britten, Schubert, June 24, 7.30pm.

Yefim Bronfman, piano. Scarlatti, Schumann, Tchaikovsky, Prokofiev, June 27, 7.30pm.

Markella Hatziano, mezzo-soprano, **Steven Larson**, piano.

Liszt's songs 1840-80.

July 2, 7.30pm.

MUSIC ON A SUMMER

EVENING

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First Night

Favourites.

Philharmonia Orchestra:

Dvorák, Vaughan

Williams, Tchaikovsky,

Elgar, June 15, 7.30pm.

Landscapes in Sound.

BBC Concert Orchestra:

Mendelssohn, Bax, de Falla,

Beethoven, June 22, 7.30pm.

Romance & the Sea.

Brighton Philharmonic Orchestra:

Wagner, Sibelius,

Rachmaninov, Rimsky-

Korsakov, June 29, 7.30pm.

Anglo-American Fireworks

Spectacular. National Symphony Orchestra: Arnold, Sousa, Bernstein, Gershwin, Walton, Barber, Copland, Williams, July 6, 7.30pm.

English National Opera. Concert performance of Bizet's *The Pearl Fishers*, July 7, 7pm.

Sir Edward Heath's 80th Birthday

Celebration. English Chamber Orchestra: Delius, Mozart, Schubert, Handel/Harty, July 20, 7.30pm.

A Night in Vienna. English Sinfonia: Schubert, Sibelius, Mozart, Suppé, Beethoven, Aug 10, 7.30pm.

An English Heritage.

Royal Philharmonic Orchestra: Elgar, Holst, Britten, Aug 17, 7.30pm.

The Four Seasons. London Mozart Players: Handel, Vivaldi, Bach, Aug 31, 7.30pm.

Marble Hill, Middlesex.

1812 Fireworks Spectacular.

National Symphony Orchestra: Suppé, Horovitz, Rimsky-Korsakov, Delius, Bizet, Tchaikovsky, July 21, 7.30pm.

100th Anniversary performance of La Bohème, fully staged, by Mid-Wales Opera, July 28, 7.30pm.

A Viennese Romance. Riverside Orchestra, Dancers of the English Quadrille: Mozart, Schubert, Haydn, Suppé, Lehár, Strauss, Aug 4, 7.30pm.

Last Night of the Marble Hill

Proms. Royal Philharmonic Concert Orchestra: Rossini, Bizet, Saint-Saens, Offenbach, Verdi, Vaughan Williams, Britten, Arne, Parry, Elgar, Aug 25, 7.30pm.



Martha Graham Dance Company:

Early works by the choreographer to be seen at Edinburgh Festival.

LOIS GREENFIELD

FESTIVALS

Edinburgh celebrates its 50th anniversary with a traditional rich mix.

Arundel's programme shows an American influence; Cheltenham features Russian music; while the Lufthansa festival, which takes place in St James's Piccadilly, features virtuosity & the virtuoso in baroque music. The City of London, Hampton Court Palace & Spitalfields all offer architectural attractions.

Aldeburgh Festival of Music & Arts. Composer in residence is Hans Werner Henze, whose orchestral fantasia *Appassionatamente* receives its UK première. A concert performance of *The Rape of Lucretia* marks its 50th birthday. Soprano Margaret Price, pianist Alicia de Larrocha & organist Peter Hurford head the recitalists, June 7-23. Box office: 01728 453543.

Arundel Festival. An American influence brings the Dallas Fine Arts Chamber Players, three pianists from the University of North Texas, organist Carlo Curley & a theatrical double-bill, plus the music of Virgil Thomson, Samuel Barber, Cole Porter & Thelonius Monk, Aug 23-Sept 1. Box office: 01903 883690).

Festival fireworks:
The climax of the RAF band concert at Arundel Festival



NICK MEYER

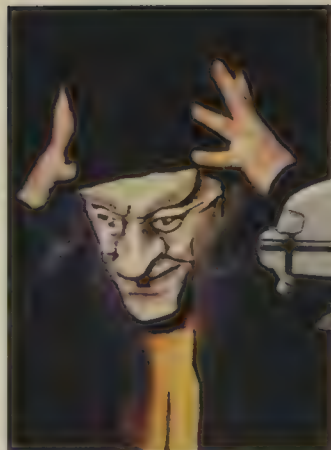
★ HIGHLIGHT ★

City of London Festival.

More than 100 events take place in 28 venues, including livery halls, churches & open spaces. Richard Williams & Joanna MacGregor stage the medieval Mystery Plays. The Polish Teatr Biuro Podrozny gives an open-air performance, partially on stilts, of *Carmen Funebre*. & the all-female dance group The Cholmondeleys offer their new work *Car*. Denmark's Safri Duo bring their 2 tons of percussion to play a rich mix of Bach, Ravel & Steve Reich. The jazz programme features Oscar Peterson & Julian Joseph & his All Stars Big Band. June 25-July 14. Box office: 0171-638 8891.

Edinburgh International

Festival. Scottish Opera stages the world première of James MacMillan's opera *Ines de Castro*. Choreographers Mark Morris & Pina Bausch direct productions of Gluck's *Orfeo ed Euridice* & *Iphigénie auf Tauris*. The drama programme features Virginia Woolf's *Orlando*, Chekov's *Uncle Vanya* & Robert Lepage's *Elsinore*, his version



of *Hamlet*. Mark Morris Dance Group presents new works; the Martha Graham Dance Company brings two programmes of the choreographer's early works. Visiting orchestras come from New York, Cleveland, Oslo & Russia. Aug 11-31. Box office: 0131-225 5756.

Greenwich & Docklands International Festival. John Taverner's *Let's Begin Again*, receives its London première at the Royal Naval College. The Rembrandt Chamber Players from Chicago appear at the new Docklands Arts

The Cholmondeleys:

Modern dance at the City of London Festival.

Cirque Baroque: Aerial feats at Salisbury Festival.

Centre. A picnic concert at St Alfege's Church features Handel's oratorio *Israel in Egypt*. Open-air concerts in Greenwich Park. May 24-June 2. Box office: 0181-317 8687.

Hampton Court Palace Festival. Pianist Yuki Matsuzawa & soprano Montserrat Caballé, with her daughter Montserrat Marti, perform with the English Chamber Orchestra. International operatic stars Angela

Gheorghiu & Roberto Alagna give their first public concert in London. Kiri Te Kanawa sings with the Royal Philharmonic Orchestra. June 8-18. Box office: 0171-344 4444.

Henley Festival. Four days of light-hearted music making which include a Gershwin concert, Movie Magic, featuring works made famous by the film *Fantasia*, Lesley Garrett in concert, & Fiesta, the rhythms of South America. July 10-13. Box office: 01491 411353

Lufthansa Festival of Baroque Music. All concerts are in St James's Church, Piccadilly. The theme "Virtuosity & the virtuoso in baroque music" brings several British débuts: Accademia Bizantina from Italy, Musica ad Rhenum from the Netherlands, with Vivaldi, Albinoni & Bach, the Spanish group Hespèrion XX, & Le Concert Spirituel from France, who play motets written for Louis XIV. Operatic highlights are Opera Restor'd in Lampe's *The Dragon of Wantley* & Handel's *Semele* by St James's Baroque Players. June 8-July 4. Box office: 0171-437 5053.

Salisbury Festival. It opens with a day of street theatre including an adaptation of *Faust* performed on stilts. Another highlight is the Cirque Baroque, whose aerial feats are accompanied by a live rock band. Musical peaks will be John Eliot Gardiner's Monteverdi Choir in Beethoven's *Missa Solemnis* & the Glinka State Choir of St Petersburg in the Rachmaninov Vespers. There is music for dancing, jazz, flamenco, the Boys of the Lough, & the Old Rope String Band from Northumberland with juggling & acrobatics. May 25-June 8. Box office: 01722 320333.

Spitalfields Festival. The musical programme, given in Hawksmoor's historic Christ Church, focuses on J.S. Bach & his contemporaries, with concerts by the Gabrieli Consort, New London Consort, Florilegium, Gustav Leonhardt & other specialists. Christopher Page & Gothic Voices present English sacred music. There is also a rich assortment of premières, notably from artistic directors Anthony Payne & Judith Weir. Also free lunchtime concerts, & walks, talks & exhibitions focusing the historic area around Christ Church. June 5-26. Box office: 0171-377 1362.

CHRIS NASH



FESTIVAL FUN IN COVENT GARDEN

If you have ever wondered what lies behind the forbidding walls of Freemasons' Hall or been tempted to sample the atmosphere of Bow Street Magistrates' court, the Covent Garden Festival provides rare access to these august premises. They are just two of the historic buildings in the area that are used as venues for operas, musicals, recitals and celebrity interviews.

The Grand Temple of the Freemasons' Hall will be transformed into the court of King Arthur for the Lerner & Loewe musical *Camelot*, which features Paul Nicholas and Jason Donovan. It will also be the setting for a Mozart double bill—*The Impresario* and *Zaide*—performed by the Academy of Ancient Music.

Simon Callow directs a three-venue triple-bill by the late and hugely prolific composer Stephen Oliver, which will involve cast and audience starting at the London

Transport Museum for *Commuting*, a slapstick comedy set on crowded train, moving to the Theatre Museum for *The Waiter's Revenge*, and to the Church of Scotland in Crown Court for the world première of *Ricercare No 4*.

Dublin's Opera Theatre Company brings Handel's *Amadigi*, a story of sorcery and unrequited love, to the church of St Clement Danes. St Paul's, the actors' church, will be the setting for *The Ballad of Salomon Pavey*, an Elizabethan ballad opera based on the story of a child actor of the Chapel Royal who died in 1602, to be staged by the National Youth Music Theatre.

Dames at Sea, at the Ambassadors Theatre, comprises non-stop tap and tunes from movie musicals of the 1930s; and *Something Wonderful*, at the Savoy Theatre, is a compilation of love songs by Rodgers & Hammerstein.

There is a vast range of free street entertainment too.

EXHIBITIONS

The Degas exhibition at the National Gallery & the large Leon Kossoff retrospective at the Tate are the major new events, & there is still time to catch the Caillebotte show at the Royal Academy. Photographs by Eve Arnold & the works of Derek Jarman share the gallery at the Barbican. The first phase of an exciting new Earth Sciences complex opens at the Natural History Museum.

LLEWELLYN ALEXANDER

124-126 *The Cut*, SE1 (0171-620 1322).

Not the Royal Academy. See

A Second Chance, below. June 7-Sept 7. Mon-Sat 10am-7.30pm.

BANKSIDE GALLERY

48 *Hepton St*, SE1 (0171-928 7521).

John Downton, 1906-91. Almost 200 works by a British artist who died in obscurity, leaving a quantity of paintings, drawings & writings. His style, unfashionable for his Modernist time, was that of the Quattrocento artists. June 8-23. Tues-Fri 10am-5pm; Sat, Sun 1-5pm.

BARBICAN ART GALLERY

Barbican Centre, EC2 (0171-382 7105).

Eve Arnold: in retrospect. More than 200 colour & monochrome studies by the American photographer who has portrayed celebrities & world leaders from Marilyn Monroe to Malcolm X, Dwight Eisenhower to Indira Ghandi. Until Aug 18.

Derek Jarman: a portrait. An examination of the career of the versatile artist, film-maker & designer who died in 1994. Exhibits include early abstract landscapes, costume & set designs, photographs of his seaside garden, & screenings of his films. Until Aug 18.

Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun & bank hols noon-6.45pm. £4.50, concessions (& everybody Mon-Fri after 5pm) £2.50. Concourse gallery:

Parish Maps. Views by local people of their home patch, realised in paint, sculpture, textiles, photography & other media. Until June 30. Mon-Sat 10am-7.30pm, Sun noon-7.30pm.



BEN URIARTI SOCIETY

21 *Dean St*, W1 (0171-437 2852).

Julie Held. Colourful paintings of people & places, plus allegorical subjects. June 2-30. Mon-Thurs 10am-5pm, Sun 2-5pm.

BRITISH MUSEUM

Great Russell St, WC1 (0171-636 1555).

Vases & Volcanoes: Sir William Hamilton & his collection.

Sculpture, bronzes, jewellery & Greek vases that were acquired by the diplomat husband of Nelson's mistress, Emma Hamilton, during the 35 years he spent in Naples. Until July 14. £3.50, concessions £2.50.

Like a Golden

Stream. Painting & sculpture from southern India. May 24-July 28.

Mon-Sat 10am-5pm, Sun 2.30-6pm.

BRUNEL GALLERY

School of Oriental & African Studies, University of London, Thornhaugh St, WC1 (0171-637 2388).

Empire of the Sultans: Ottoman art from the collection of Nasser D. Khalili. Turkish manuscripts, calligraphy, arms, armour, ceramics, textiles & scientific instruments. May 23-Aug 31. Mon-Sat 10.30am-5pm.

CRAFTS COUNCIL GALLERY

44a *Pentonville Rd*, London N1 (0171-278 7700).

William Morris Revisited:

questioning the legacy. Morris's influence on the development of the Arts & Crafts movement. Examples of the Victorian designer's work are shown alongside those of Ashbee, Voysey, Crane & others. Until June 30. Tues-Sat 11am-6pm, Sun 2-6pm.

ISKENAZI

10 *Clifford St*, W1 (0171-493 5464).

Sculpture & Ornament in Early Chinese Art. Exotic bronze dragons & gold-inlaid leopards, carved bone,

Eve Arnold: Retrospective for the great American photographer at the Barbican.

★ HIGHLIGHT ★

NATIONAL GALLERY

Trafalgar Sq, WC2 (0171-839 3321).

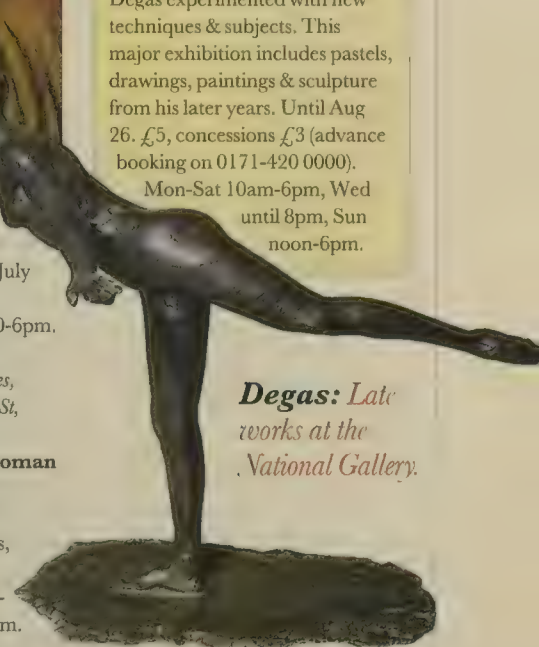
Sainsbury Wing:

Degas: beyond

Impressionism. After his preoccupations with ballet dancers & racehorses Edgar Degas experimented with new techniques & subjects. This major exhibition includes pastels, drawings, paintings & sculpture from his later years. Until Aug 26. £5, concessions £3 (advance booking on 0171-420 0000).

Mon-Sat 10am-6pm, Wed until 8pm, Sun noon-6pm.

Degas: Late works at the National Gallery.



wooden sculpture & many other treasures. June 11-July 13. Mon-Fri 10am-5.30pm, Sat 10am-1pm.

HAYWARD GALLERY

South Bank Centre, SE1 (0171-261 0127).

Claes Oldenburg: an anthology.

"Soft" sculptures & giant objects, plus drawings, photographs, & films of site-specific installations by this American Pop artist. June 6-Aug 18. Daily 10am-6pm; Tues, Wed until 8pm. £5, concessions £3.50.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (0171-416 5320).

Evacuees. Letters, toys & other

A SECOND CHANCE

"Not the Royal Academy" gives artists a second chance to have their works displayed. In 1990 the enterprising Llewellyn Alexander gallery, opposite the Old Vic theatre, had the idea of launching a revival of the "salon des refusés" to show some of the works rejected by the current year's Royal Academy Summer Exhibition. (After all, without such "fringe" events in Paris Edouard Manet & the Impressionists would never have managed to bring their work to public attention.) The gallery, which specialises in landscapes & other British representational art, selects some 1,200 items & hangs around 100 at a time. Purchasers can carry away their acquisition immediately, liberating a space for the next lucky artist, each of whom is guaranteed three weeks' "wall-time".



Early Chinese Art: Sculpture & ornament at Eskanazi.

mementoes lent by many of the millions who were evacuated from Britain's cities during the Second World War. Until Oct 27. Daily 10am-6pm. £4.10, concessions £3.10, children £2.05 (free daily from 4.30pm).

LIBERTY

Regent St, W1 (0171-734 1234).

Arts & Crafts. Liberty's annual exhibition on this theme, with one room devoted to embroidery, ceramics, furniture & other designs inspired by William Morris. Until June 18. Mon-Sat 10am-6.30pm, Thurs until 7.30pm.

MATTHIJSSEN GALLERY

7 & 8 Masons Yard, Duke St, SW1 (0171-930 2437).

Gold Backs, 1270-1470. Twenty precious paintings on panel, with solid gold leaf backgrounds, dating from the Middle Ages. Works of such antiquity—the earliest on show is a Virgin & Child by a Tuscan master who predates Cimabue—are extremely fragile & such an exhibition is a rare occurrence. June 4-July 26. Mon-Fri 10.30am-5.30pm.

MUSEUM OF LONDON

London Wall, EC2 (0171-600 3699).

Soccer City. Photographs of London football fans by David

Trainer, coinciding with Euro 96. Until July 7. Tues-Sat 10am-5.50pm, Sun & May 27 noon-5.50pm. £3.50, concessions

£1.75 (free daily from 4.30pm).

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (0171-730 0717).

Out of the Fire: art of the Great War. Paintings, drawings & sculpture showing the horror, hardship & heroism of the First World War.

June 20-July 14. Daily 10am-5.30pm.

NATIONAL GALLERY

Trafalgar Sq, WC2 (0171-839 3321).

Sainsbury Wing:

Degas: beyond Impressionism. See Highlight, p83.

Sunley Room:

Degas as Collector. Works by Ingres, Delacroix, Manet & others, acquired by the gallery after Degas' death in 1917, plus further paintings, prints & drawings by such artists as Van Gogh, Gauguin & Cézanne that were among his impressive personal collection. Until Aug 26.

Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL MARITIME MUSEUM

Greenwich, SE10 (0181-858 4422).

Off the Stocks. Detailed models of six royal dockyards, presented to King George III in 1774. Until Oct. Daily 10am-5pm. £5.50, concessions £4.50, children £3 (admits also to other Greenwich attractions).

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (0171-306 0055).

David Livingstone & the Victorian Encounter with Africa.

Natural history specimens, ethnographic items, portraits, photographs, journals & letters give an insight into the views of the great explorer & missionary about the continent & its people. Until July 7. £3, concessions £2.

John Deakin: photographs. More than 100 black-&-white portraits of writers, film stars & artists of the 1940s & 50s. Until July 14.

Mon-Fri 10am-5.55pm, Sun noon-5.55pm.

ORLEANS HOUSE GALLERY

Twickenham, Middx (0181-892 0221).

The Thames & Other Waters.

A retrospective of watercolours by Edna Lumb. Until June 23. Tues-Sat 1-5.30pm; Sun & May 27 2-5.30pm.

PORTAL GALLERY

16a Grafton St, W1 (0171-493 0706).

Gardens of Delight. Paintings on a horticultural theme by Frances Broomfield, Mark Copeland, Steve Easby & Lizzie Riches. Until June 1. Mon-Fri 10am-5.30pm, Sat 10am-4pm.

THE QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (0171-839 1377).

Leonardo da Vinci. A hundred drawings & designs from the royal collection. Until Jan 12, 1997. Daily 9.30am-4.30pm. £3.50, OAPs £1.80, children £1.20.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (0171-439 7438).

Gustave Caillebotte, 1848-94: the unknown Impressionist. Urban &

rural landscapes, still-lives & interiors by a French artist who painted many aspects of modern life in turn-of-the-century Paris. Until June 23. £4.50, OAPs £3.50, children £2.50 & £1 (advance booking on 0171-494 5676).

228th Summer Exhibition. The annual selection from an open submission of some 11,000 works.

This year's jury has promised to put more emphasis on "modernity".

June 9-Aug 18. £5, concessions £4 (advance booking as above). Charity private view in aid of Marie Curie Cancer Care, with wine, canapés & an auction & raffle of works by Royal Academicians, June 12 6.30-8.30pm (tickets 0171-235 3325).

Daily 10am-6pm.

SPINK

5-7 King St, SW1 (0171-930 7888).

Annual Watercolour Exhibition.

A Turner view of Evesham, & David Cox's picture of Warwick are the centrepieces of a show that includes works by Gainsborough, Lear & De Wint. May 28-June 21.

The Glamour of Silk. Textiles showing how inspired design, colouring & the eye of the artist can transform a length of cloth into



William Morris: Enjoy a late viewing.

THE V&A'S LATE SHOW

Strains of live music waft through the V&A's entrance hall welcoming visitors to the museum's leisurely Wednesday-evening viewings. In this relaxed atmosphere art-lovers can enjoy a glass of wine & a snack as they look through the programme & decide whether to wander through the three or four specially-opened galleries (on June 5, 26, July 3 & 10 the William Morris exhibition will be open to view), take the free gallery talk at 7.45pm, hear a one-hour talk in the lecture hall at 7.15pm (tickets may be purchased in advance for these), browse around the shop, or dine by candlelight in the museum's restaurant where meals are themed to match the evening's lecture topic.

This welcome weekly haven, free to museum friends & patrons, is accessible for a nominal fee & gives those too busy for a lengthy visit a chance to get to know different aspects of the vast collections in manageable bites. Lecture subjects include life in 18th-century London (June 5), the Duchess of Windsor's jewels (June 19), the scientific research involved in conservation & restoration (June 26), & the philosophy & wit of the Aesthetic Movement (July 3). The final date of the current season, July 10, takes the form of a summer party with jazz bands, buffet meals in the Pirelli Garden & prizes for the most glamorously dressed guests.



Gold Backs: Precious paintings on panel at Matthiessen.

FUNERAL OF ST BENEDICT, BY GIOVANNI DEL BIONDO



CHILDREN'S SWIMMING POOL, AUTUMN AFTERNOON, BY LEON KOSSOFF/TATE GALLERY

Leon Kossoff: *A large retrospective at the Tate Gallery for this London artist.*

exquisite coverlets, hangings, runners & brocades. May 29-June 28. Mon-Fri 9am-5.30pm, Tues until 7.30pm. TATE GALLERY

Millbank, SW1 (0171-887 8008).

Leon Kossoff. A major retrospective, showing the artist's preoccupations with post-war regeneration, railway landscapes & Underground subjects as well as his portraits & nude studies. June 6-Sept 1. £4, concessions £2.50.

Still but not Silent. Still-life paintings & sculpture, from Charles Collins's 17th-century *Lobster on a Delft Dish* to such present-day works as Bill Woodrow's *Twin-Tub with Guitar*. Until July 14. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

THEATRE MUSEUM

Russell St, WC2 (0171-836 2330).

Visions of Verdi. Set designs & costumes from Verdi's time to the present. Facsimiles of work that the composer would have discussed with the designers for *Attila*, *La forza del destino* & the 1884 *Don Carlos*; the evolution of *Rigoletto*, *Otello*, *Falstaff* &

other operas, & costumes worn in famous productions at the Royal Opera House. May 28-Oct 30. Tues-Sun 11am-7pm. £3, concessions £1.50.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (0171-938 8349).

William Morris, 1834-96.

Wallpapers, tiles, stained glass & embroideries illustrate the life & work of the versatile & influential British designer. Until Sept 1. Mon noon-5.50pm, Tues-Sun 10am-5.50pm. £5.50, concessions £3.25 (includes museum admission).

Late Show. Evening viewings. See box, p84. Until July 10. Wed 6.30-9.30pm. £2; meals & drinks extra.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (0171-522 7878).

The Open. The most important showcase for new art in Britain spills out into four other East London exhibition spaces as well as its traditional home at the Whitechapel. Local artists also welcome visitors at weekends through the Open Studios project; maps available at the Whitechapel Gallery. July 19-Sept 15. Tues-Sun 11am-5pm, Wed until 8pm.

Derek Jarman: *Set designs, films & photographs on show at the Barbican.*



LOUIS XII GARDEN, DESIGN FOR THE DEVILS

SPORT

Dominating world sport this summer are the Olympic Games in Atlanta, where Britain's hopes probably rise highest in rowing, cycling & athletics. In the UK, soccer enthusiasts will be urging the home teams on to victory in the European Football Championships. Armchair sports fans will be glued to their television sets to see if Monica Seles, fighting back after her injury, can wrest the ladies' singles title from Steffi Graf, or whether Damon Hill can drive away with the British Grand Prix at Silverstone.



Euro 96: *European championships offer a summer feast of football.*

OLYMPIC GAMES

XXVI Olympic Games.

July 19-Aug 4. Atlanta,

Georgia, USA.

ATHLETICS

The Birmingham event will be the showcase for athletes with their sights on Atlanta. This year the selectors' eyes are likely to be on world-champion triple-jumper Jonathan Edwards & 400-metre runner Du'aine Ladejo.

AAA Championships & Olympic Trials. June 14-16.

Alexander Stadium, Birmingham (0121-356 8008).

IAAF Grand Prix meeting. July 12. Crystal Palace, SE19 (0181-778 0131).

CRICKET

England v India: First Cornhill Test, June 6-10, Edgbaston,

Birmingham; **Second Cornhill**

Test, June 20-24, Lord's, NW8;

Third Cornhill Test, July 4-9, Trent

Bridge, Nottingham. (Test match booking on 0990 338833.) See box, p87.

Benson & Hedges Cup final.

July 13. Lord's.

England v Pakistan: First

Cornhill Test, July 25-29, Lord's;

Second Cornhill Test, Aug 8-12,

Headingley, Leeds, W Yorks; **Third**

Cornhill Test, Aug 22-26, The Oval,

SE11. (Test match booking as above.)

CROQUET

MacRobertson Shield. June 15-20, Nottingham; June 22-27, Parkstone, nr

Poole, Dorset, & Bowdon, nr Altrincham,

Cheshire; June 29-July 4, Cheltenham,

Glos. (Information from the Hurlingham

Club 0171-736 3148.) See box, p86.

Open Championships. July 7-14.

Hurlingham Club, Ranelagh Gardens,

SW6 (0171-736 3148).

EQUESTRIANISM

At Hickstead world-famous showjumpers compete for the King George V Gold Cup (men) & the Queen Elizabeth II Cup (women) on the Saturday of the Royal

ALLSPORT

International. Many top international event riders will be at Burghley, where the dramatic cross-country endurance phase takes place on the Saturday in the picturesque parkland surrounding one of Britain's finest stately homes.

Royal International Horse

Show. July 11-14. Hickstead, nr

Haywards Heath, W Sussex (01273

834315).

Burghley Pedigree Chum

Horse Trials. Sept 5-8. Burghley

House, Stamford, Lincs (01780 482850).

★ HIGHLIGHT ★

FOOTBALL

Germany & Italy are among the strongest contenders

in the 10th European Football

Championship, the biggest

sporting event to be held in

Britain since the 1966 football

World Cup. Sixteen teams are

taking part; after early rounds in

London, Leeds, Manchester,

Nottingham, Sheffield,

Birmingham, Newcastle &

Liverpool the finalists meet on

June 30, at Wembley.

Euro 96. June 8-30. Various

venues (box office 099 099 1996).

GOLF

Britain's golf enthusiasts will be

hoping for Englishman Nick Faldo,

Scotland's Colin Montgomery or

Ian Woosnam from Wales to

retrieve the British Open title from

last year's colourful, maverick

winner, John Daly of the United

States.

125th Open Championship.

July 18-21. Royal Lytham & St Anne's

GC, Lytham St Anne's, Lancs

(information from Royal & Ancient GC, St

Andrews 01334 472112).

HORSE RACING

For only the second time in its 216-year history, the Epsom Derby

Britain's most famous race, now worth a total of £850,000 in prize money—is to be run on a Saturday. At the June Ascot meeting hemlines, hats & the royal family are bound to make the headlines as much as the horses—especially on the Thursday, traditionally “Ladies’ Day”.

Vodafone Oaks. June 7. *Epsom, Surrey* (01372 470047).

Vodafone Derby. June 8. *Epsom.*

Royal Ascot. June 18–21. *Ascot, Berks* (01344 876456).

King George VI & Queen Elizabeth Diamond Stakes. July 27. *Ascot.*

“Glorious Goodwood.” July 30–Aug 3. *Goodwood, nr Chichester, W Sussex* (01243 774107).

FOR RACING

The Silverstone crowd will be urging Damon Hill on, against the inevitable challenge of reigning world champion Michael Schumacher, Jean Alesi of France & last year's British winner Johnny Herbert to repeat his 1994 triumph in the British Grand Prix.

Throughout the country countless events will be held in celebration of the centenary of the motor car. See *Hitting a Hundred*, p60.

Rover-FIVA World Rally. June 14–23. *Edinburgh to Stratford-upon-Avon* (information 01926 643048).

British Motor Centenary Sportscar Day. June 16. *Brooklands Museum, Weybridge, Surrey* (information 01708 767778).

British Grand Prix. July 14. *Silverstone, Northants* (01327 857273).

Motor in the City: a century of Coventry cars. Aug 30–Sept 1. *Coventry, W Midlands* (0121-378 2828).



ART SEITZ/GAMMA

POLO

The best international players can be seen in the summer high-goal tournaments. Queen's Cup matches are played from June 4; those for the Cowdray Park Gold Cup from June 29. The respective winners meet on Cartier International day, following the exhibition match between England & Brazil. At all these events spectators have plenty of opportunity for picnics, & are encouraged to join in the action by treading down the divots on the pitch at half-time. See *Horse Play*, p42.

Prince of Wales Trophy final. May 26. *Royal County of Berkshire Polo Club, Winkfield, Berks* (01344 890060).

Monica Seles: Back after injury. & ready to court success at Wimbledon.

Warwickshire Cup final. June 2. *Cirencester Park Polo Club, Cirencester Park, Cirencester, Glos* (01285 653225).

The Prince of Wales' high goal challenge match. June 8. *Royal County of Berkshire Polo Club.*

Rob Walton Polo Trophy. June 9. *Hurtwood Park Polo Club, Ewhurst, Surrey* (0171-259 5353).

Abela Trophy, in aid of the Joseph Weld Hospice. June 19. *Guards Polo Club, Smith's Lawn, Windsor Great Park, Egham, Surrey* (01784 437797).

BRITAIN PEGS OUT ON TOP

The present superiority of British croquet players is, feels current world champion Chris Clarke, right, due to the increasing interest in the game taken by UK schools & universities. Like chess, croquet is best learnt young & Clarke, who is still only 24, took up the sport as a schoolboy in Blackburn where he acquired early the necessary combination of skills: co-ordination, stamina, judgment of distance, determination & the ability to focus the mind for long periods—a major tournament can last from early morning until around 11pm.

Most people link croquet to its pre- & post-First World War heyday though it is thought to have originated in Ireland in the 1860s, reached England a decade or so later, & become the game we recognise today around the turn of the century. The sport lost ground (literally—most lawns were ploughed up during the last war) but is now enjoying a revival.

The length of a single game varies—it can take as much as three hours, though the best players are likely to “peg out” in around 30 minutes. Matches consist of the best of three games; at finals the best of five. The



EL ALVEY

prestigious international MacRobertson Shield event, last held in Britain in 1986, brings teams from New Zealand, Australia & the US to challenge the UK side—the present holders. The new generation of players are young: the average age of the six-strong British team being only 28 years. As well as Clarke (the youngest member), it includes the previous world champion, Robert Fulford, & the world's best woman player Debbie Cornelius. Most of the teams then move on to Hurlingham, headquarters of this deceptively genteel-looking game, to play as individuals in the Open.

Alfred Dunhill Queen's Cup final. June 23. *Guards Polo Club.*
Guards Cup challenge match: South America v Rest of the World. June 26. *Guards Polo Club.*
British Open Championship for the Veuve Clicquot Gold Cup final. July 21. *Cowdray Park, nr Midhurst, Surrey* (01730 814110).
Jean Lassale International Women's Tournament final, in aid of the Cancer Research Campaign. July 27. *Ascot Park Polo Club, Chobham, Surrey* (01344 21312).
Cartier International: England v Brazil/Queen's Cup winners v Gold Cup winners. July 28. *Guards Polo Club.*

ROWING

The small town of Henley, on the banks of the Thames, has been hosting the international Royal Regatta since 1839. Enthusiasts watch from the banks or jostle in all kinds of craft—from sturdy punts to elegant slipper launches—& try to spot Olympic rowers of tomorrow. See *My Favourite Flings*, p8.

Henley Royal Regatta. July 3–7. *Henley-on-Thames, Oxon* (01491 572153).

SAILING

Cowes Week is the greatest event in the sporting & social calendar for yachtsmen. Races start outside the exclusive Royal Yacht Squadron, & the waters of the Solent are packed with streamlined craft making the most of every breeze.

Skandia Life Cowes Week. Aug 3–10. *Cowes, Isle of Wight* (01983 295744).

TENNIS

The pre-Wimbledon events at Queen's Club, Birmingham, Nottingham & Eastbourne give international players a chance to adjust their strategy & reflexes to the demands of Britain's grass courts & provide fans with the opportunity to see tennis heroes & heroines in the flesh. Although most followers of the Wimbledon championships will have to be content with a fortnight in front of a television screen, spectators can queue on the day for ground-passes, affording a glimpse of play on the outer courts. The most fortunate may even manage to buy display-court places towards the end of the day when departing ticket-holders have handed them in.

Stella Artois Championships (men). June 10–16. *Queen's Club, Palliser Rd, W14* (0171-581 4554).
DFS Classic (women). June 10–16. *Edgbaston Priory Club, Birmingham* (0121-605 7000).
Nottingham Open (men). June

Horse Trials: The top international eventers make a splash at Burghley.



PATRICK FAGAR

INDIA TESTS ENGLAND

The first of the summer's two home Test series should give British spectators a chance to see the brilliant young Indian batsman Sachin Tendulkar, above, in action. At just 22 years of age, this charismatic player astounded the cricket world earlier this year with his performance in the World Cup, when his total of 523 runs made him the highest scorer. Tendulkar has been part of the India Test side since he was 17, & during 1992 played county cricket for Yorkshire. His characteristically attacking style has made him a hero in his homeland, & has proved invaluable in one-day internationals, where he has accumulated as many as 137 runs—averaging one per ball—in a single match.

17-22. *City of Nottingham Tennis Centre, Nottingham (0115-941 9741).*

Direct Line Insurance Ladies' Championships. June 17-22. *Devonshire Park, Eastbourne, E Sussex (01323 412000).*

The Championships. June 24-July 7. *All England Lawn Tennis & Croquet Club, Church Rd, Wimbledon, SW19 (0181-946 2244).*

MIKE HEWITT/ALLSPORT



YOU BET

● For this year's Wimbledon the bookmaker William Hill has taken the following bets:

8-1 that it will be totally dry for the whole Wimbledon fortnight

33-1 that it will rain every day

6-1 that a streaker will interrupt the men's or women's final

1,000-1 that a British player will win the women's final.

● Some punters bet on youngsters growing up to become champions: Onny Parun, former New Zealand tennis-player-turned-coach, has bet on a nine-year-old called Kristian Zak. If he wins on or before the year 2014 Parun stands to win £1,400,000.

● David Bedwell from Northamptonshire has bet £50 at 2,500-1 that his granddaughter, Gabriela Victoria Alice Marriott, will win Wimbledon on or before 2014, and will also win an Olympic gold medal—if she does both he will pocket £175,000.

● The most unusual bet ever taken by Ladbroke's was at Wimbledon 1995, from a punter who wagered 11-10 that Ivan Lesevic would smile on the Centre Court. When the bet was publicised, Ivan was not amused. However, he did manage a grimace as he walked on court, and Ladbroke's was obliged to pay out!

● During Royal Ascot, one of the busiest weeks of the year for bookies, William Hill takes around £40 million in bets. Someone once placed a bet at Ascot—£1 to find six winners—which was successful, but the gambler never showed up to collect the £1,729.10 winnings.

● There is no time limit on pay-outs. William Hill will pay any punter who can produce a valid ticket, however many years after the event. A woman once found in her late husband's jacket pocket a betting slip for a horse race run more than seven years earlier. The widow received more than £200.

OTHER EVENTS

Summer is packed with entertainment, from open-air Shakespeare to fancy-dress picnics, military music to flower shows. The Queen's Birthday Parade & the Royal Tournament provide the greatest London spectacles. Balls & antiques fairs crowd the calendar while horses & dogs go on show in capital & country.

Chelsea Flower Show. World famous, almost overwhelmed by its own popularity, yet this is still the event that no serious horticulturist wants to miss. Plants are sold off on Friday afternoon. May 21-24. Tickets must be booked in advance. Tues, Wed (open to RHS members only): 8am-8pm. Public days: Thurs 8am-8pm; Fri 8am-5pm. *Royal Hospital, Royal Hospital Rd, SW3 (0171-344 4343).*

Chelsea Cruise. This event has nothing to do with the Thames. Custom-car enthusiasts bring their fantastic, glittering vehicles to be admired during an unofficial gathering on the last Saturday of each month. May 25, June 29, July 27, Aug 31, from approx 5pm. *Battersea Park & area, SW11.*

Sale of Marine Paintings & Nautical Works of Art. Items under the hammer include some exquisite prisoner-of-war ship models, whittled from scraps of bone by French sailors incarcerated in English prisons during the Napoleonic wars. An unusually large example of this art-form (see p88) is estimated at £12,000-£18,000. May 30, 10.30am. *Sotheby's, 34/35 New Bond St, W1 (0171-493 8080).*

Herb Day. In the attractive setting of early-18th-century former almshouses herb expert Jekka McVicar gives an illustrated lecture on the plants' cultivation & culinary uses; in an afternoon session she

Pedal Power: Cycle from London to Brighton for the British Heart Foundation.



MARTIN HASWELL

Jekka McVicar:

Sharing the ancient secrets of herb uses and cultivation.

shares the secrets of propagation & maintenance. Students also have an opportunity to visit the museum's own walled herb garden. June 5, 10.30am. *Geffrye Museum, Kingsland Rd, E2 (booking on 0171-387 1357).*

Beating Retreat. Military musical ceremony, originating as a drumming signal that warned outlying troops to withdraw to the confines of the camp before nightfall. Floodlit spectacular performed by the Massed Bands of the Household Division, June 5, 6, 9.30pm (box office 0171-414 2271). Sunset version by the Massed Bands of the Royal Marines, honouring the 75th birthday of their Captain General, the Duke of Edinburgh, June 11-13, 6.15pm (box office 0171-344 4444). *Horse Guards Parade, SW1.*

Fine Art & Antiques Fair. Hundreds of stalls selling furniture, silver, porcelain & other desirable objects at the UK's biggest quality antiques fair. June 6-16. Tues-Fri 11am-8pm; Sat, Sun 11am-7pm (June 6 until 9pm, June 16 until 5pm). *Olympia, Hammersmith Rd, London W14.*

DIANE RAWSON



Open-Air Theatre. *Romeo & Juliet*, performed in the gardens of stately homes by Theatre Set-Up. June 7, 7.30pm, *Kenwood, Hampstead Lane, NW3* (box office: 0181-348 1286); June 22, *Marble Hill House, Richmond Rd, Twickenham, Middx* (0181-892 5115); July 23, 24, *Chiswick House, Burlington Lane, W4* (0181-577 6969).

Grosvenor House Art & Antiques Fair. Some 90 leading dealers exhibit paintings furniture, silver & jewellery from £100 to more than £1 million. Items on loan include a French gilt-bronze clock & a pair of Chinese *famille verte* cache-pots lent by the Queen & the Queen Mother, respectively, & some magnificent works of art from the National Galleries of Scotland. June 13-22. Mon-Fri 11am-9pm; Sat, Sun 11am-6pm. Charity gala evening in aid of KIDS & the Variety Club of Great Britain, June 13, 6pm. *Grosvenor House Hotel, Park Lane, W1* (gala information 0171-495 874).

International Ceramics Fair & Seminar. A loan exhibition of 18th-century Derby porcelain is the centrepiece of a show that includes Chinese ceramics, Worcester, Meissen & Sèvres porcelain, Venetian glass & contemporary ceramics, as well as lectures & seminars for collectors. June 14-17. Fri-Sun 11am-8pm, Mon 11am-7pm. *Park Lane Hotel, Piccadilly, W1*.

East London Kite Festival. Sport-kite competitions, team displays, kite-making & kite-painting workshops & demonstrations of kite-buggying, where three-wheeled



Pulling strings: *Lords & Commons tug of war teams pit their strength for charity.*

A sailor's craft: *Models by 19th-century prisoners of war, right, sold at Sotheby's.*

vehicles are pulled along by wind-borne kites. Saturday for serious competitions, plus Pyrokitenics (fireworks & kite-flying display) at 9.30pm; Sunday for demonstrations, displays, workshops & other family-orientated events. June 15, 16. Sat 10.30am-6pm, Sun 11am-5.30pm. *Hackney Marshes, Homerton Rd, E9.*



ROYAL AGRICULTURAL SOCIETY OF ENGLAND

ALL CREATURES GREAT AND SMALL

The Royal Show, most prestigious of the UK's agricultural shows & the Mecca for those interested in farming & rural life, is held this year from July 1 to 4. Based at the Royal Agricultural Centre in Warwickshire, it provides a chance to see some unusual breeds of horses, cattle, sheep, poultry, goats, pigs & other livestock. Consumers can look at the various stages of the food chain, the way land is managed for wildlife, & novel ideas for diversification. White-coated stockmen, above,

parade champion beasts before bowler-hatted judges; hunters, heavy horses, moorland ponies & showjumpers also contest some major prizes. Other activities include hot-air ballooning, sheep-shearing & a competition for tractor driver of the year, plus rural crafts, a "taste of Britain" cookery theatre & hundreds of trade stands. If it's all too exhausting, you can visit the arable area, where high-tech intermediate & organic farming systems are compared, & just watch the grass grow.

★ HIGHLIGHT ★

The Queen's Birthday Parade. The procession goes from Buckingham Palace to Horse Guards Parade for the annual Trooping the Colour ceremony at which the Queen takes the salute. This year the colour, or flag, is that of the 1st Battalion Irish Guards. June 15. Just as spectacular are the two rehearsals: the Major General's Review (June 1) & the Colonel's Review (June 8) at the same times of day. Procession leaves Buckingham Palace 10.40am; returns 12.30pm; RAF fly-past 1pm. *The Mall, SW1.*

British Heart Foundation London to Brighton Bike Ride.

A carnival atmosphere reigns as more than 25,000 cyclists set out from Clapham to pedal through the byways on the 58-mile journey to the coast. The riders of gleaming roadsters, penny-farthings, unicycles, tandems & delivery bikes aim to raise more than £1 million for



Watching the birdies: Sheepdog demonstrations at Audley End, in Essex.

the charity. June 16. Starts 5.30am, Nightingale Lane, Clapham Common, SW4; finishes from 10am, Madeira Drive, Brighton, E Sussex.

Open-air Theatre. Plays, opera & music in the grounds of the Regency villa where King George VI & Queen Elizabeth spent part of their honeymoon in 1923. *The Tempest*, June 19-22; *Anything Goes*, June 26-29; *Rigoletto*, July 4-6; BBC Big Band concert, July 7; 7.45pm (matinées June 22 & 29, 2.30pm). *Polesden Lacey*, Great Bookham, nr Dorking, Surrey (box office 01372 457223).

House of Commons v House of Lords Tug of War. Heavyweights from both chambers strain their sinews in aid of the Cancer Relief Macmillan Fund; to date, the upper house has proved invincible. The event, with its reception, dinner, auction & tombola, is expected to raise in the region of £80,000 for the charity. June 24; Pimm's reception 6pm, tug of war 6.45pm. *Abingdon Green*, Abingdon St, SW1 (tickets 0171-795 0055).

Charity Wine-Tasting. Champagne reception, followed by an hour of tasting, with tuition from wine expert Alice King. Proceeds to the Royal National

Institute for the Blind. June 26, 6.30pm. *The Brewery*, Chiswell St, EC1 (tickets 0171-388 1266).

Masters of Rock. A huge charity concert in aid of the Prince's Trust that is expected to attract an audience of 150,000 to listen to music from some of the greatest names in rock, among them Bob Dylan, Eric Clapton & three of the founding members of The Who. June 29, 3.30pm. *Hyde Park*, W2 (box office 0990 226688).

Royal Show. The most prestigious of the UK's agricultural shows. See box, p88, July 1-4, 8am-7pm. *Stoneleigh*, nr Kenilworth, Warks.

BACUP Ball. Tenth anniversary ball in aid of a cancer charity, this time to music from the Dark Blues. July 5. *Hotel Intercontinental*, Hamilton Pl, W1 (tickets 0171-696 9003).

Sheepdog Demonstrations. A be-smocked shepherd directs his talented border collies as they round up recalcitrant sheep & gaggles of geese in the grounds of the 17th-century mansion built by Sir Thomas Howard, Lord Treasurer to King James I. July 7, 2pm; July 20, 21 & 28 (these three include falconry demonstrations), noon. *Audley End House*, nr Saffron Walden, Essex.

Go fly a kite: Leg it
over to the East London Kite
Festival in Hackney.



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Removing the swans from the river Thames to a safe place in preparation for the 1909 Henley Regatta.

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Carnival time:

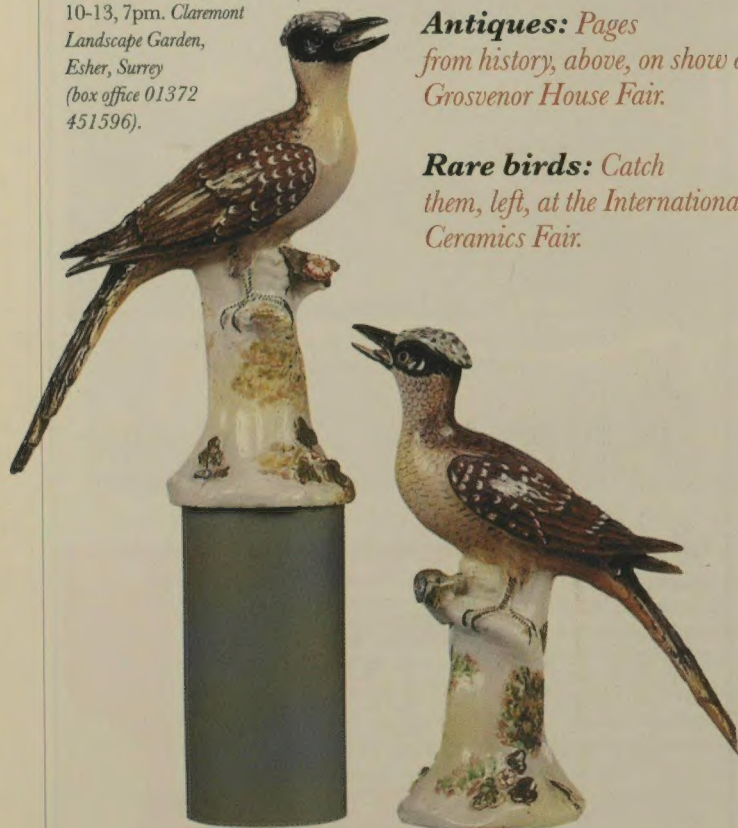
Go wild at the multicultural fiesta in Notting Hill.

Hampton Court Palace Flower Show. Now the biggest annual flower show in the world, with water gardens, 20 show gardens, a crafts show, & the annual British Rose Festival. July 9-14. July 9, 10 RHS members only: Tues 11am-6pm; Wed 10am-7.30pm; July 11-14 public days: Thurs-Sun 10am-7.30pm. *Hampton Court Palace, East Molesey, Surrey (booking on 0171-344 4444). See My Favourite Flings, p8.*

Royal Tournament. The Royal Navy mounts this year's military spectacular on the theme of "Rule Britannia", with dramatic scenes of Britain's exploits & successes at sea interspersed with all the usual favourites—field guns, motorcycles & musical rides. July 9-20. *Earl's Court, SW5 (box office 0171-244 0244).*

Road-Sweeping by the Vintners' Company. After his installation, the new Master & members of the court go in a short procession across the road to St James's Garlickhythe for a private service of thanksgiving. Harking back to the days when the City's streets were malodorous & dirty, a wine porter in a white smock sweeps the path with a besom to clear a way for the dignitaries, who carry nosegays of sweet-smelling flowers & herbs. July 10, 11.50am. *Vintners' Hall, 68 Upper Thames St, EC4.*

The American Dream: Claremont Fête Champêtre. See box, below right. July 10-13, 7pm. *Claremont Landscape Garden, Esher, Surrey (box office 01372 451596).*

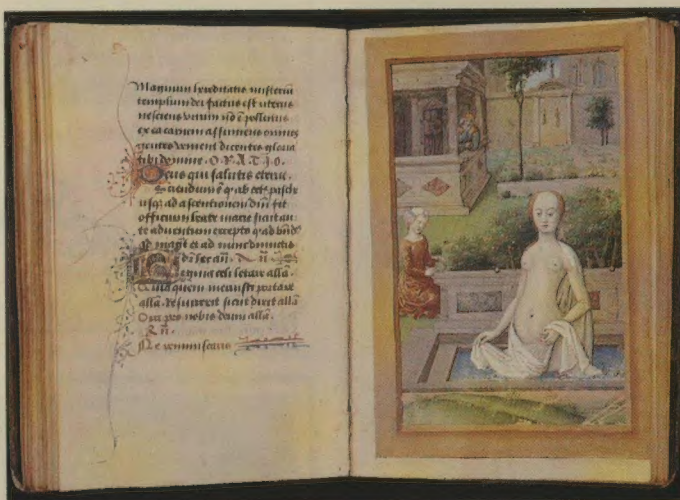


Antiques: Pages from history, above, on show at Grosvenor House Fair.

Rare birds: Catch them, left, at the International Ceramics Fair.



CHRISTOPHER BILITZ/NETWORK



BOOK OF HOURS, JEAN POYET, c1500

Art in Action. The UK's best showcase for arts & crafts celebrates its 20th anniversary. Among many skills demonstrated are book-binding, cricket-ball making, Russian icon-painting, & traditional Danish crafts. July 18-21, 10.30am-5.30pm. *Waterperry House, nr Wheatley, Oxon.*

Eighteenth-century Life. Actors, dressed as a lady & gentleman of quality, discuss the paintings, gardens, architecture, food & music of the period, invite visitors to a levée, teach the correct way to bow & curtsy, the importance of fan language, or the art of taking tea (which was worth the equivalent of £200 a pound at the time). The handsome English Palladian villa near the Thames was built in the 1720s for Henrietta Howard, mistress of King George II. July 20-Sept 1. Sat, Sun & Aug 26, 11am-5pm (a different theme each weekend). *Marble Hill House, Richmond Rd, Twickenham, Middx.*

Evening Standard Boules Championship. A fun event with a Gallic flavour, in which various outlandishly-named three-man teams compete in this traditional French sport. To enter your own team, watch out for the special forms that will be published in the newspaper from early June. July 27, 9am-6pm. *Battersea Park, SW11.*

Discover Dogs in London. New event in the canine calendar, designed to help city-dwellers choose the right pet for their lifestyle. Aug 3, 4, 9am-6pm. *Earl's Court 2, Warwick Rd, SW5.*

London Riding Horse Parade. Some 50 horsemen & women (including some riding side-saddle) bring their immaculately-groomed mounts to compete for best turnout. Aug 4, 1pm. *Rotten Row, Hyde Park, W2.*

Buckingham Palace State Apartments. Eighteen rooms, including the State Dining Room, Green, Blue & White Drawing Rooms, Music Room & Throne Room may be visited. Masterpieces on view include works by Van Dyck, Rembrandt & Rubens. Aug 8-Sept 30, daily 9.30am-5.30pm (last admission 4.30pm). *Buckingham Palace, SW1.*

Notting Hill Carnival. Loud music & spectacular costumes in one of London's most colourful street events. Aug 25, 26 10am-10pm. *Ladbroke Grove area, W11.*

FANCY-DRESS FOR FUN

Claremont, near Esher, one of England's earliest landscape gardens, was begun by John Vanbrugh around 1720, naturalised by William Kent & improved by "Capability" Brown. For the last 15 years the National Trust has organised enjoyable evening garden parties, with ever-increasing success—last year's event attracted 20,000 people over the four nights. Each year sees a different theme, & visitors are encouraged to dress in appropriate style. From July 10 to 13 the subject is "The American Dream"—though, as usual, guests will interpret that as loosely or inventively as they like, rummaging through dressing-up boxes for a bandanna or an old waistcoat & turning themselves into anything from a dust-encrusted pioneer to a wholesome Appalachian folk-singer. Others will call up a costumed and effect more ambitious transformations into characters from Hollywood movies or dancers from some glittering New York stage musical. Picnics are the thing, & every sort is unpacked, from the humblest sandwich to the grandest spread, complete with tables, chairs & candelabras. Suitable music is played, & guests can dance, wander round the lake to the mysterious grotto, or just feast their eyes on everybody else's costumes. The essential is to have fun, & fancy-dress occasions make sure you do just that.



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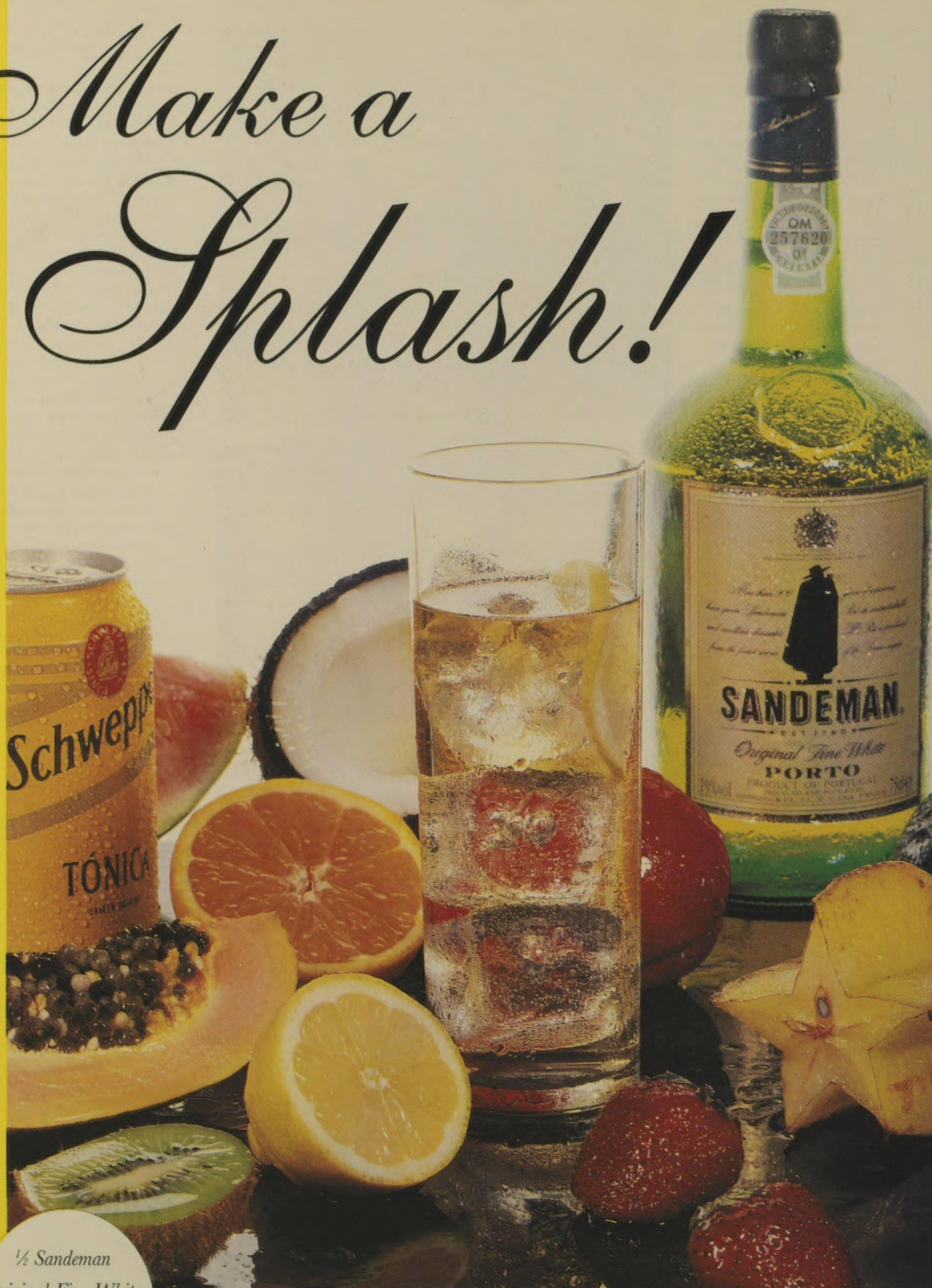


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